

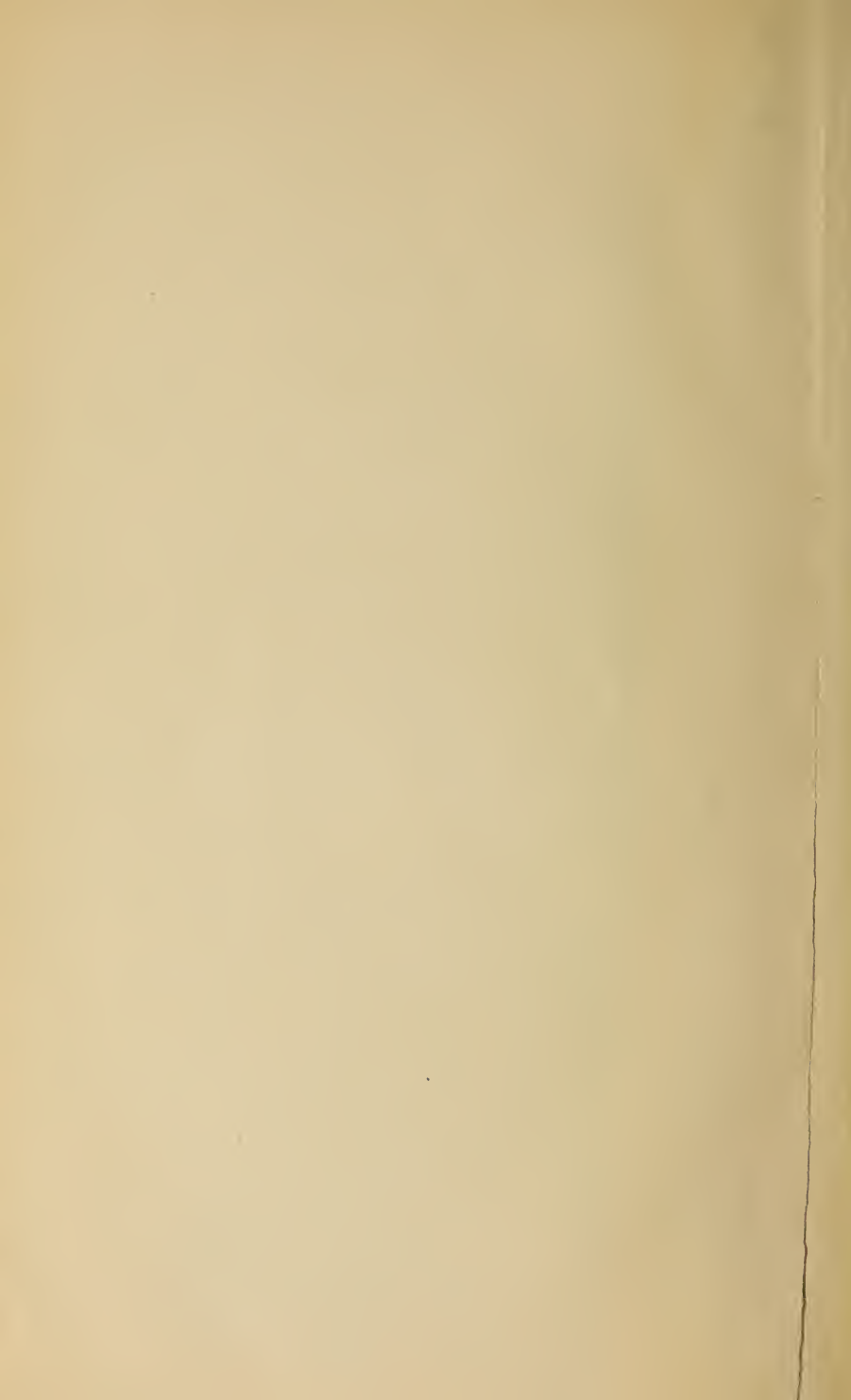
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A GUIDE
TO THE
EXHIBITION GALLERIES
OF THE
BRITISH MUSEUM,
BLOOMSBURY.

PRINTED BY ORDER OF THE TRUSTEES,
1888.

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LIST OF BENEFACTORS TO THE BRITISH MUSEUM
FROM WHOM IMPORTANT ADDITIONS TO
THE COLLECTIONS AT BLOOMSBURY HAVE
BEEN RECEIVED.

753. SIR JOHN COTTON, BART.*

The collection of Manuscripts and Charters formed by his grandfather, Sir Robert Bruce Cotton, Bart., known as THE COTTONIAN LIBRARY. *Presented to the country in 1700.*

1753. HENRIETTA CAVENDISH HOLLES, COUNTESS OF OXFORD
AND COUNTESS MORTIMER; AND MARGARET CAVEN-
DISH, DUCHESS OF PORTLAND; relict and daughter of
the Earl of Oxford.†

The collection of Manuscripts and Charters formed by Robert Harley, Earl of Oxford, Lord Treasurer, and his son Edward, the second Earl.

1753. SIR HANS SLOANE, BART.† (*By bequest.*)

Library of Printed Books and Manuscripts; collections of Antiquities, Coins, Ethnography, &c.

1756-57. THOMAS HOLLIS, ESQ.

Bronze Statuettes, Greek Inscriptions, and a Mural Painting from Pompeii.

1756-60. PITT AND SMART LETHIEULLIER, ESQS.

Egyptian Mummies, Coffins, fragments of Statues, Bronzes, Manuscripts, &c.

1756. COLONEL WILLIAM LETHIEULLIER.

Egyptian Mummies, Coffins, fragments of Statues, &c.

* Sir John Cotton may be regarded as a Benefactor to the Museum, since his donation formed a considerable portion of the collections at the foundation.

† These also may be acknowledged as Benefactors, and almost founders, because, although payments were made for the Harley and Sloane collections, they were intentionally considerably under the real value at the time.

1756. MRS. CATHERINE MADOX, widow of Thomas Madox, Historiographer Royal. (*By bequest.*)

Her husband's manuscript collections for a Feudal History of England.

1757. HIS MAJESTY KING GEORGE II.

The old Royal Library, consisting of about 10,500 volumes.

1759. SALOMON DA COSTA, Esq.

A choice collection of 180 Hebrew Books, a Hebrew Roll, and 2 ancient Hebrew Manuscripts.

- 1760-91. BROWNLOW, 9TH EARL OF EXETER.

Bronze head of a Philosopher, commonly called 'Homer,' and other objects.

1763. AN UNKNOWN DONOR, PROBABLY DR. GARNIER.

Two Chelsea Porcelain Vases, since become objects of great value.

- 1763-1802. HIS MAJESTY KING GEORGE III.

The collection of Tracts formed by George Thomason, in number about 30,000, commonly known as *The King's Pamphlets*; Several Egyptian Antiquities, collected by Edward Wortley Montagu, Esq.; Coffin with Egyptian Mummy, Sarcophagi, Frieze of a Temple, &c., being objects obtained at the Capitulation of Alexandria; Ethnographical collections made by Captain Cook during his voyages.

- 1764-77. MATHEW DUANE, Esq.

Antiquities, and miscellaneous objects.

1765. THE REVEREND THOMAS BIRCH, D.D. (*By bequest.*)

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1766. THE REVEREND JEREMIAH MILLES, D.D., DEAN OF EXETER.

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1767. JOHN, 3RD EARL OF BUTE, K.G.

Coins, Bas-relief, and Egyptian Antiquities.

1768. THE RIGHT HONOURABLE ARTHUR ONSLOW, SPEAKER
OF THE HOUSE OF COMMONS. (*By bequest.*)

A collection of Printed Bibles.

1769. MAJOR ARTHUR EDWARDS. (*By bequest.*)

A collection of Printed Books, intended as an addition
to the Cottonian Library.

1772-84. SIR WILLIAM HAMILTON.

Miscellaneous Antiquities, Greek and Roman.

1772-1815. THE ROYAL SOCIETY.

Books, and miscellaneous objects.

1773-1818, 1827. SIR JOSEPH BANKS, BART., P.R.S.

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Manuscripts; British Antiquities; Ethnographical collec-
tions from the South Seas and North America, &c., and *by*
bequest a Library of about 16,000 volumes chiefly on
Natural History, Voyages and Travels, &c.

1773-85. HUGH, EARL PERCY AND DUKE OF NORTHUMBERLAND,
K.G.

An ancient Altar with a Greek inscription, found at
Corbridge.

1775. CAPTAIN JAMES COOK.

A collection of Ethnographical Objects from the South
Sea Islands.

1776. DR. MATTHEW MATY. (*By bequest.*)

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1778, 1779. SIR JOHN HAWKINS. (*Partly by bequest.*)

A collection of works on Music.

1785. THE REVEREND WILLIAM COLE. (*By bequest.*)

Manuscript collections for a History of Cambridgeshire.

1785-1870. THE SOCIETY OF DILETTANTI.

Greek Inscriptions and Sculptures; Views in Greece and
Asia Minor; and Inscriptions from Priene.

1786. SIR ROBERT RICH.

Portrait of Oliver Cromwell, and a Watch usually worn by him.

1786. THOMAS TYRWHITT, Esq. (*By bequest.*)

Works of Classical, Italian, and Spanish authors, in about 900 volumes.

1790-99. SIR WILLIAM MUSGRAVE, BART.

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1792. PAUL METHUEN, Esq.

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1796. SIR WILLIAM BURRELL, BART. (*By bequest.*)

Manuscript collections for the History of Suffolk, with Drawings by S. H. Grimm.

1799. THE REVEREND CLAYTON MORDAUNT CRACHERODE. (*By bequest.*)

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1799. WILLIAM FAWKNER, Esq.

310 Drawings.

1805. T. PHILIPPE, Esq.

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1805. GEORGE JOHN, 2ND EARL SPENCER, K.G., F.R.S.

Fragments of Egyptian Sculpture, and Inscriptions.

1807. DR. BANCROFT, JUNR.

A marble Column, with a Greek inscription, from Aboukir.

1809. THE VERY REVEREND SIR RICHARD KAYE, BART., DEAN OF LINCOLN. (*By bequest.*)

Collection of English Autographs ; and Drawings by S. H. Grimm of English views, antiquities, &c.

1811. J. CHARLES CROWLE, Esq. (*By bequest.*)

An illustrated copy of *Pennant's London*.

1812. HIS ROYAL HIGHNESS FREDERICK, DUKE OF YORK.

The lower part of an Egyptian kneeling figure, with hieroglyphs.

1813. GEORGE, 3RD EARL OF ASHBURNHAM, K.G.

Roman bronze Statue of an imperial personage ; found at Barking Hall, Suffolk.

1814. THE SOCIETY OF ANTIQUARIES.

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1815. PEREGRINE TOWNELEY, Esq.

A large number of ancient Bronzes, and some specimens of ancient Pottery.

1816. FRANCIS TOWNE, Esq. (*By bequest.*)

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1817-60. GEORGE, 4TH EARL OF ABERDEEN, K.G., K.T., F.R.S.

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1817. HENRY SALT and LOUIS BURKHARDT, Esqs.

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1817. THE RT. HON. LORD SELSEY.

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1818. DOROTHEA, LADY BANKS.

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1821. SOMERSET, 2ND EARL OF BELMORE.

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1822-30. HUDSON GURNEY, ESQ.

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1823. HIS MAJESTY KING GEORGE IV.

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1824. RICHARD PAYNE KNIGHT, ESQ. (*By bequest.*)

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1825. SIR RICHARD COLT HOARE, BART.

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1825. JOSEPH FOWLER HULL, ESQ.

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1825. SIR GORE OUSELEY, BART.

The Persepolitan Marbles collected by him during his embassy to the Court of Persia; &c.

1826. ADAM WOLLEY, ESQ. (*By bequest.*)

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1828. JOSEPH GENEVIÈVE, COMTE DE PUISAYE. (*By bequest.*)

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1830. MR. JOHN DOUBLEDAY.
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F.R.S.
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1836. SIR ROBERT HERMANN SCHOMBURGK.

Ethnographical specimens from Guiana.

1837-51. SPENCER, 2ND MARQUESS OF NORTHAMPTON, P.R.S.

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1838. CHARLES, BARON FARNBOROUGH. (*By bequest.*)

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1839. COLONEL WILLIAM MARTIN LEAKE.

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1842-55. VICE-ADMIRAL SIR EDWARD BELCHER.

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1843. THE EXECUTORS OF SIR KEITH JACKSON, BART.

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1846. THE RIGHT HONOURABLE THOMAS GRENVILLE. (*By bequest.*)

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1846-54. CAPTAIN SIR EVERARD HOME, BART., R.N.

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H.E.I.C.S.

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1851. WILLIAM SMITH, Esq.

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1853. THE HON. RICHARD KEPPEL CRAVEN. (*By bequest.*)

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1855. CHAMBERS HALL, Esq.

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1857. WILLIAM HALDIMAND, Esq.

Correspondence of Brigadier-General Bouquet, and of General Sir Frederick Haldimand, K.B., afterwards Governor of Quebec; during their commands in North America, 1757-85.

1858. LORD JOHN THYNNE, CANON OF WESTMINSTER.

Correspondence of John, Lord Carteret, afterwards Earl Granville, Secretary of State.

1858-67. OCTAVIUS MORGAN, Esq., M.P.

Act constituting a municipal council at Cologne, 1396, with seals of many guilds attached; two remarkable clocks, and curious measuring instrument.

1859. MISS AULDJO. (*By bequest.*)

A collection of Greek and Roman Vases, Bronzes, and Gold Ornaments.

1859. THE EXECUTORS OF LADY RAFFLES.

Javanese Collections, made by Sir Stamford Raffles.

1860. ANNE FLORENCE, COUNTESS COWPER.

Correspondence of Thomas Robinson, afterwards Lord Grantham, Ambassador to Vienna, &c., 1730-50.

1861. COUNT JOHN FRANCIS WILLIAM DE SALIS.

A very large collection of Roman Coins, and a collection of Swiss Coins.

1861. MRS. GARLE. A collection of Etchings by Robert Hills.

1862-63. COLONEL ROBERT LAMBERT PLAYFAIR, and GENERAL WILLIAM MARCUS COGHLAN.

Bronze Plates with Himyaritic Inscriptions; Himyaritic Inscriptions on stone; Altar with Himyaritic Inscriptions; Slab with Hebrew Inscription.

1863.-77. THE HONOURABLE ROBERT MARSHAM, F.G.S.

South American and other Coins, &c.

1863. JOHN, EARL RUSSELL, K.G. A collection of Sicilian Vases.

1864. DECIMUS BURTON, Esq.

Drawings and notes of Egyptian Antiquities, &c., by James Burton.

1864-87. THE TRUSTEES OF THE LATE HENRY CHRISTY, Esq.

Various Egyptian small objects; Greek Vases; and Miscellaneous Antiquities; and, in 1865, the Christy Collection of Prehistoric Antiquities and Ethnography; also, subsequent additions to that Collection.

1864. COSPATRICK ALEXANDER, 11TH EARL OF HOME.

"Le Chapelet de Jhesus"; miniatures executed for Anna, wife of Ferdinand, King of the Romans, afterwards Emperor of Germany.

1864. WILLIAM PHILIP PRICE, Esq.

Greek Inscriptions from Kustenji.

1864. EDWARD WIGAN, Esq.

A very fine collection of Roman Gold Coins.

1865. CLAUDE JAMES ERSKINE, Esq.

Papers of the oriental scholars, John Leyden and William Erskine.

1865. JOHN PAYNE, Esq.

Transcripts of Papal Documents, and various Manuscripts.

1866. DOMINIC E. COLNAGHI, Esq., H.B.M. CONSUL, FLORENCE.

Collection of Terracettas, from Cyprus.

1866. SAMUEL SHARPE, Esq.

Statue bearing the name of Shaemuas, fourth son of Rameses II., and Governor of Memphis.

1866. THE VERY REVEREND ARTHUR PENRHYN STANLEY,
DEAN OF WESTMINSTER.

Head of a Figure in calcareous stone, from Kadesh Naphthali.

1866-79. SIR WALTER CALVERLEY TREVELYAN, BART. (*By gift and bequest.*)

Papers, genealogical Rolls, and Charters of the family of Calverley, from the 12th century; autograph letters; various Antiquities and Coins; Drawings; &c.

1866. JAMES WOODHOUSE, Esq. (*By bequest.*)

A collection of miscellaneous Antiquities, and a large series of Greek Coins.

1867-69. JAMES HUGHES ANDERDON, Esq.

The catalogues of the Royal Academy from 1769 to 1849, and of the Society of Artists of Great Britain from 1760 to 1791, illustrated with Prints and Drawings; and *Edwards' Anecdotes of Painters*, illustrated.

1867. GEORGE WITT, Esq.

A collection of articles relating to the Roman Bath, &c.

1868. SIR MATTHEW WHITE RIDLEY, BART.

Mural Painting from the Appian Way.

1868. FELIX SLADE, Esq. (*By bequest.*)

Large collection of Glass, Prints, Manuscripts, Bindings and other Works of Art.

1869-73. HIS ROYAL HIGHNESS THE PRINCE OF WALES.

Egyptian Coffins and Mummies of Bakrans of the 25th, and Shepshet of the 26th Dynasty, about B.C. 650, from Gournah; Greek Inscriptions from Rhodes.

1869-86. SIR WALTER ELLIOT, K.S.I.

Antiquities from the Nilagiri Hills; numerous Indian grants inscribed on copper plates; other Indian Antiquities; and an important series of Coins of Southern India.

1870. HENRY HUNTER CALVERT, Esq.

Several Terracotta Figures of the Græco-Egyptian period, and a piece of Barley-cake.

1870-72. SIR CHARLES WENTWORTH DILKE, BART., M.P.

Correspondence and Deeds of the family of Caryll of West Grinstead, and Lady Holt, Harting, Co. Sussex; a collection of various editions of Pope and of works illustrative of that author; also a collection of the Letters of Junius and papers on the Junius Controversy.

1870. THE ROYAL INSTITUTION.

Limestone Tablets; sandstone fragment with Christian Inscription in Greek; black stone fragment of Median Cuneiform Inscription; medical Hieratic Papyrus.

1870. GEORGE POULETT SCROPE, Esq., F.R.S., and EDWARD CHADDOCK LOWNDES, Esq.

Letters, Papers, and Deeds relating to the family of Scrope of Castle-Combe, Co. Wilts.

1871. COLONEL WILLIAM FRANCIS PRIDEAUX.

Slabs, Monuments, Bronze Plates inscribed with Himyaritic Inscriptions; Bronze Seal, Bronze Clasp or Amulet, both inscribed with Himyaritic Inscriptions; also Bronze Furniture, Emblema, and part of a Chair.

1872. THE FAMILY OF THE LATE GEORGE BRIDGE, Esq.

Indian Sculptures collected by General Charles Stewart.

1872-77. SIGNOR ALESSANDRO CASTELLANI.

Vitreous paste; terracotta reliefs from Capua.

1872. WILLIAM, 10TH DUKE OF ST. ALBANS.

Greek Sculptures, Inscriptions, and miscellaneous Antiquities, from Iasos.

1873. MRS. BALFE.

English Operas in full score by Michael William Balfe, in manuscript.

1873. HUGH, 3RD MARQUESS OF WESTMINSTER.

Early Deeds of Reading Abbey, Co. Berks.

1874. LADY FELLOWS. (*By bequest.*) Collection of Watches.

1874-78. REAR-ADMIRAL SPRATT, C.B., F.R.S.

Greek Inscriptions, &c.

1875. THE REVEREND DR. WILLIAM SPARROW SIMPSON.

Bronze head of an Egyptian Axe inscribed with the name of Pahakaa, an unplaced King of the 17th or 18th dynasty.

1877. THE GOVERNOR AND COMPANY OF THE BANK OF ENGLAND.

Collection of Coins and Medals of all classes.

1877. THE HONOURABLE MARIA OTWAY-CAVE.

Diary, Correspondence, and Papers of Henry Stuart Cardinal York, 1715-1810; and Papers relating to the family of Sobieski, 1691-1781.

1878. JOHN HENDERSON, Esq. (*By bequest.*)

Collection of Pottery, Glass, Metal work, and Oriental Arms; Water-colour Drawings, &c.

1878. GENERAL AUGUSTUS WILLIAM HENRY MEYRICK.

A considerable collection of small Egyptian objects; also various Greek, Roman, and other Antiquities; works of Art, Oriental Arms, Playing-cards, &c.

1879. WILLIAM WHITE, Esq. (*By bequest.*)

A sum of £65,411, expended in building a Gallery for the Mausoleum Sculptures, and the addition to the Museum known as the White Wing.

1879-83. THE REVEREND WILLIAM GREENWELL, F.R.S., F.S.A.

Large collection of antiquities excavated by the donor in 234 British Barrows, and described in his work on the subject ; and a further collection of similar antiquities, including some choice specimens formerly reserved ; also a collection of Flint Implements from Norfolk, illustrating the working of flint by the inhabitants of Britain during the Stone Period ; and other antiquities.

1864-1880. COVENTRY K. D. PATMORE, Esq.

A collection of Plays offered for representation at Drury Lane Theatre.

Copy of the works of Thomas Aquinas, printed on vellum, and published at Rome in 1570-71 ; 17 folio volumes : stated to have been the property of Pope Pius V., and to have afterwards belonged to Philip II. of Spain.

1880-1881. C. DELAVAI COBHAM, Esq.

A large green jasper Cylinder, inscribed with the name of the Chaldean monarch Amil-Hea, who reigned about B.C. 2000. Marble obelisk from Cyprus, with Phœnician inscription.

1880-82. THE SECRETARY OF STATE FOR INDIA IN COUNCIL.

Large collection of Indian sculptures from Amaravati, Yusufzai, &c., and Indian coins.

1881. WILLIAM BURGESS, Esq., A.R.A. (*By bequest.*)

A selection from his antiquities and illuminated manuscripts, the former consisting chiefly of European and Oriental armour.

1882. MISS ISABELLA BEWICK.

A collection of Drawings and proofs of Woodcuts by her father, Thomas Bewick.

1882. J. DEFFETT FRANCIS, Esq.

Drawings by Richard Cook, and others.

1882. MISS PYE.

A collection of 1,321 proofs of Engravings by her Father.

1883. H. RIVETT CARNAC, Esq.

A large collection of stone implements from N.W. India.

1883. THOMAS LAYTON, Esq., F.S.A.

A Roman short iron sword (*parazonium*), and remains of the bronze sheath. Found in the Thames at Putney.

1883. MAJOR F. HUNTER. Himyaritic Inscriptions.

1883. THE REV. CHARLES WHATELEY.

Antiquities discovered in an Anglo-Saxon grave in a barrow at Taplow, Bucks.

1884. PROFESSOR SIDNEY COLVIN.

Original drawings by George Romney, John Flaxman, and Thomas Stothard.

1884. HENRY SEEBOHM, Esq.

Bronze objects found in ancient Graves near Krasnoyarsk, Siberia.

1884. MRS. WILLIAM SHARP.

A drawing by Martin Schongauer, signed and dated.

1884. HIS GRACE THE DUKE OF BEDFORD, K.G.

A large series of carved wooden figures and masks from a native temple in New Ireland, Western Pacific.

1884. SIR MICHAEL COSTA. (*By bequest.*)

Original scores of his compositions.

1885-87. THE EGYPT EXPLORATION FUND.

Selections from Antiquities discovered on the site of Naucratis, and elsewhere.

1885-87. E. M. SATOW, Esq.

106 Japanese and Corean books; and Siamese Antiquities.

1885. LORD HILLINGDON.

Marble figure of a Bull, from Athens.

1885. MISS MOORE. 183 Drawings by Rowlandson.

1885. T. A. E. ADDINGTON Esq.

A large collection of rubbings from English monumental brasses.

1886, 1887. WALTER JOHN, EARL OF CHICHESTER.

The official, political, private, and domestic correspondence and papers of Thomas Pelham-Holles, Duke of Newcastle, Secretary of State for the Southern Department 1724

-1754, First Lord of the Treasury 1754-1762, and Lord Privy Seal 1765-1766, died 1768; and correspondence and papers of Thomas Pelham, 1st Earl of Chichester, died 1805; and of Thomas Pelham, 2nd Earl of Chichester, Secretary to the Lord Lieutenant of Ireland, and Home Secretary and Postmaster General, died 1826; with charters, manorial rolls, and household accounts of the Pelham family.

1886. MESSRS. T. AGNEW AND SONS.

102 fine proofs of modern engravings and etchings.

1886. MR. L. H. LEFEVRE.

129 fine proofs of modern engravings and etchings.

1887. HENRY VAUGHAN, ESQ.

Six sheets of studies by Michelangelo Buonarroti, and ten facsimiles and photographs of the same.

1887. QUEENSLAND COMMISSIONERS AT THE INDIAN AND COLONIAL EXHIBITION, 1886.

Considerable collection of ethnographical objects from New Guinea.

1886. MAURICE V. PORTMAN, ESQ.

Large collection of ethnographical objects from the Andaman Islands.

1887. SIR ALEXANDER CUNNINGHAM, R.E., K.C.I.E., C.S.I.

Numerous antiquities from India, including tope-relics, sculptures, &c.

1887. C. DRURY FORTNUM, ESQ., F.S.A.

Three valuable specimens of pottery, viz.: an early Persian vase; lamp of Damascus ware, made for the Mosque of Omar, 1549; and an ewer of Medici porcelain.

1887. E. H. MAN, ESQ.

Extensive collection of Ethnographical objects from the Nicobar Islands, accompanied by an elaborate catalogue by the donor.

INTRODUCTION.

THE British Museum has been of gradual and until of late years of slow growth. It dates its actual foundation from the year 1753, when an Act of Parliament was passed "for the purchase of the Museum, or Collection of Sir Hans Sloane, and of the Harleian Collection of Manuscripts; and for providing one General Repository for the better reception and more convenient use of the said collections; and of the Cottonian Library, and of the additions thereto." Virtually, its origin may be ascribed to the formation by Sir Robert Cotton, at the end of the 16th and beginning of the 17th centuries, of his noted collection of Manuscripts, embracing biblical, historical, and literary remains of the early and middle ages, and especially rich in English literature, monastic records, and state papers. The collection received augmentations from his descendants, and was eventually presented to the nation by his grandson, Sir John Cotton, in the year 1700.

The history of the Cotton Library is directly connected with the origin of the British Museum; for it was in consequence of the building in which it was preserved at Westminster being destroyed by fire, in the year 1731, that the Government of that time was induced to consider the scheme of a general repository for that and similar collections, realized by the Act of foundation of the present Museum.

The several collections enumerated in the Act of Incorporation—the Museum of Sir Hans Sloane, the Harleian Manuscripts and the Cottonian Library—were brought together in the year 1754 in Montagu House, Bloomsbury, which had been built for Ralph, Duke of Montagu, and the site of which

Foundation.

Cotton
Library.

Sloane
Museum.
Harleian
Manu-
scripts.
Montagu
House.

is occupied by the existing Museum. They were opened to the public on the 15th of January, 1759. Admissions to the galleries of antiquities and natural history were by tickets only, on application in writing, and were, in the first instance, limited to ten, for each of three hours in the day. Visitors were not allowed to inspect the cases at their leisure, but were conducted through the galleries by officers of the house. The hours of admission were subsequently extended, but it was not till the year 1810 that the Museum was freely accessible to the general public, for three days in the week, from ten till four o'clock. The present arrangement, by which it is opened daily, and only particular rooms are closed alternately on four days in the week, dates from the month of February in the year 1879.

For a long period Montagu House was made to accommodate the Library and Museum with the collections which had subsequently accrued to them, and, in the year 1816, accommodation for the Elgin Marbles had been obtained by temporary additions to the old building; but in the year 1823 space was demanded for George the Third's extensive Library, then become public property. It had now, to some extent, become apparent to what dimensions a combined National Library and Museum of art, archæology, and natural history might be expected to attain. It was determined therefore to erect a special gallery for the reception of the Royal Library, and to make it a portion of a new building designed for the other collections, in place of Montagu House. By the year 1845 the four sides of the present Museum had been erected, and Montagu House had, to the regret of many, been removed.

Enlarge-
ment of
building.

Reading
Room.

As time went on it was found necessary to make additions to the new buildings as designed by Sir Robert Smirke, and in 1857 the important feature of the present magnificent Reading Room, with its surrounding galleries for books, was added by Mr. Sidney Smirke, from designs suggested by the late Sir Anthony Panizzi, at that time keeper of the department of printed books.

By this addition provision was made for the extension of the Library calculated to serve for many years; but the

Archæological and Natural History collections had much outgrown the spaces allotted to them in the new buildings, and for the convenience of both, and after much deliberation, it was eventually determined to separate them and give the Natural History a home of its own. The collections were transferred to their new repository in Cromwell Road, South Kensington, in the years 1880-1883.

Notwithstanding the considerable gain of space obtained by this removal, there still was urgent need of further accommodation for some of the departments; and this was happily met by means of a large bequest from a gentleman, Mr. William White, who died in 1823, to accrue on the death of his widow. This occurred in the year 1879; and from the funds then become available—£65,411—a new gallery was built for the Mausoleum marbles, and an entire new wing erected on the south-east side of the Museum, affording accommodation for the department of Prints and Drawings; a Reading Room and storage space for newspapers and parliamentary papers; two fine exhibition galleries; and working rooms for the department of Manuscripts, with an additional room for its collections.

Of the several departments which constitute the present Museum some have been only gradually developed. Originally there were only three, viz.: of Manuscripts, Printed Books, and Natural History; the Coins and Medals, and Prints and Drawings, being united with the Printed Books. Original departments.

The Department of Antiquities took its rise from the purchase, in 1772, of the collection formed by Sir William Hamilton, while ambassador at the Court of Naples, the foundation of which was the collection of fictile vases belonging to the family of Porcinari. It included in addition numerous objects in terracotta and in glass, very many coins and medals, together with bronzes, sculptures, gems and miscellaneous antiquities, and was purchased from a special parliamentary vote of £8,400. A large portion of a second collection, of equal extent to the first, was lost by shipwreck. The foundation of the Egyptian section of the department was laid by the acquisition, in August, 1802, of the antiquities acquired by the capitulation of Alexandria. Antiquities.
Hamilton Collection.
Egyptian Antiquities.

Townley
Marbles.

In the years 1805 and 1814, the department was further enriched by purchases of classical sculpture and other objects collected by Charles Townley, of an ancient family of Lancashire. The collection includes the majority of the finer single statues now in the Museum. The chief of them came from excavations at Hadrian's villa, near Tivoli; from the Mattei collection at Rome; from excavations at the Villa of Antoninus Pius at Monte Cagnuolo, near the ancient Lanuvium, and from the Villa Montalto at Rome; or were acquired by various purchases. During the collector's life these marbles were preserved in a house adapted for the purpose in Park Street, Westminster. Mr. Townley died in the year 1804. By his will he bequeathed his collection to his brother, on condition of his expending on a building, for its exhibition, a sum of not less than £4,500; or, failing his brother's acceptance of the condition, to his uncle, on the same terms; and, if declined by both legatees, it was to go to the British Museum. In the following year, 1805, a grant of £20,000 was obtained from Parliament to enable the Trustees to make an arrangement with the family for the purchase of the marbles; and subsequently, in 1814, the bronzes, coins, gems, and drawings of Mr. Townley's collection, which were not included in the bequest, were acquired for the sum of £8,200.

Parthenon
Sculptures.
(Elgin Mar-
bles).

The years 1814 and 1815 are the period of the enrichment of the Museum by the acquisition of portions of the frieze, metopes, and pedimental sculptures of the Parthenon of Athens, and of the frieze of the Temple of Apollo at Phigalia, in Arcadia. The Parthenon sculptures—partly the work of Pheidias and the most precious relics of antiquity—with other works of Greek art at its highest point of excellence, had been brought together by the Earl of Elgin, chiefly during his embassy at Constantinople in the years 1799 and 1811; and an Act for the purchase of his collection, for £35,000, was passed in July, 1816.

Phigalian
Marbles.

The Phigalian marbles had been excavated by Mr. C. R. Cockerell, the architect, and others, who had formed an association for the purpose of exploration of antiquities. They were purchased in 1815, 1816, for £19,000.

Another interval of ten years was followed by the acquisition

of Mr. Payne-Knight's marbles, bronzes, coins, and other antiquities, bequeathed by him to the Museum, and estimated at the time at not less than £60,000. Payne-Knight Collections.

The marbles recovered by Sir Charles Fellows from the sites of buried cities in Lycia were received in 1845. Lycian Marbles.

In the years 1851–1860 were added the Assyrian sculptures excavated by Mr., now Sir, Henry A. Layard. Assyrian Sculptures.

In the years 1856, 1857 were acquired the remains of the famous Mausoleum, with other works, from Budrum, the ancient Halikarnassos, recovered by Mr. Charles T. Newton, who became Keeper of the Greek and Roman antiquities. Mausoleum remains.

Since then many choice works of Greek sculpture have been added to the Museum: especially may be mentioned those obtained from excavations at Cyrene in 1861, and by purchase from the Farnese Palace at Rome in 1864. The latest acquisitions of importance are the remains of extremely interesting sculptured columns and other objects recovered from the buried ruins of the Temple of Ephesus in the years 1863–1875, under the direction of Mr. J. T. Wood, and a series of architectural members and pieces of sculpture with a number of very important Greek inscriptions, excavated by the Society of Dilettanti on the site of the Temple of Athena Polias at Priene, and presented by them in 1870. Greek Sculptures. Cyrene. Ephesus.

These successive acquisitions have made the Museum collection of Greek marbles one of the richest in Europe in works of the finest art. In sculpture of purely archaic interest the Museum is quite pre-eminent, for no other gallery can show works to rival in completeness the monuments of Assyrian art and literature unearthed by Mr. Layard at Kouyunjik, the site of the ancient Nineveh, and at Nimroud. The colossal bulls and long extent of sculptured slabs covered with inscriptions which ornamented the palace of Sennacherib, the records of Assyrian history inscribed in cuneiform character on sun-dried bricks and cylinders, with ivories, bronze vases, and numerous other objects, brought together within the Museum walls, have been the means of in a great measure restoring the history and realizing the grandeur and advanced civilization of an ancient empire, the memory of which had been almost lost. Assyrian remains.

The collections of sculpture successively absorbed by the

Pourtales,
Blacas, and
Castellani
collections.

Museum were, in the majority of instances, accompanied by other monuments of ancient art—as bronzes, fictile vases, gems, and gold ornaments; and these received large additions from the purchases made at the sale of the celebrated Pourtales collection in 1865; the acquisition of the Blacas collection in the year 1866; and the two collections purchased from Mr. Alessandro Castellani in 1872 and 1873 respectively. These are mostly brought together in the suite of rooms on the first floor.

Coins and
Medals.

As was to be expected from their many-sided interest, the collection of coins and medals, from being a small branch of general antiquities, has grown to be a separate department. The first considerable acquisitions were derived from the general collections of Sir Robert Cotton and Sir Hans Sloane. The cabinet of Anglo-Saxon coins of Samuel Tyssen was purchased in the year 1802 for £620; and this was followed, in 1805 and 1814, by the Townley collection; in 1810 by that of English coins formed by Edward Roberts, of the Exchequer, bought by Parliamentary vote for £4,200; in the following year by the Greek coins of Colonel de Bossett (£800); in 1824 by the coins and medals in Richard Payne-Knight's collection; in 1833 by the Greek and Roman coins of H. P. Borrell, of Smyrna (£1,000); in 1836 by the oriental collection bequeathed by William Marsden; in 1856 by Greek and Roman coins from Sir William Temple's collection; in 1861 by Mr. De Salis's present of Roman coins of all metals; by that of Mr. Edward Wigan of imperial Roman gold coins, in 1864; by upwards of 4,000 coins, chiefly Roman gold, from the Blacas collection, in 1866; and in the same year by the Greek coins bequeathed by Mr. James Woodhouse. In 1872, the sum of £10,000 was expended in the purchase of the finest specimens of Greek and Roman coins in the Wigan collection. In 1877, a very important addition was made to the collection by the donation of the cabinet of coins and medals belonging to the Bank of England, including the Cuff and Haggard medals.

Gems and
Ornaments.

The extensive cabinet of gems which constituted the main feature of the Blacas collection, comprising 951 cameos and intaglios, including the chief part of the Strozzi collection, belongs to the department of Greek and Roman antiquities,

and is placed on view, with other gems and with gold and silver ornaments, in the room adjoining the department of Coins.

The original conception of the Museum as the combination of a library with works of classical art and specimens of natural history for a long time almost excluded the important, and, to the general visitor, perhaps more interesting branch of Ethnographical and Mediæval antiquities, though this was from the beginning partly represented by a portion of the Sloane museum. Ethnographical collections. Sloane. But, though of late growth, this department has rapidly developed itself, and is destined to form a conspicuous division of the Museum. The warlike weapons, the articles of dress and ornament, and other objects from the South Sea Islands, now no longer to be obtained, which had been derived from Captain Cook's explorations, until recently formed the principal representatives of the ethnographical section. Cook. But the addition of the prehistoric and general collection of Henry Christy, Christy. presented by his trustees to the nation in 1865, raised it to a character of first importance.

The Mediæval section has been greatly assisted by donations and bequests—the bequests of Mr. Felix Slade, in 1868, chiefly of glass; of Mr. John Henderson, in 1878, of rare pottery, oriental arms, &c.; of Mr. William Burges, A.R.A., in 1881, of European and oriental armour; and the gift of Major-General Meyrick, in 1878, of oriental armour and military weapons, with other objects. Mediæval collections. Slade. Henderson Meyrick. Specimens of Majolica, and antiquities of all descriptions, together with an extensive collection of oriental porcelain, have been from time to time presented by the present Keeper of the department Mr. A. W. Franks, to whose friendly influence, moreover, the Christy, Slade, and Henderson bequests are to be attributed. Franks. Among the principal purchases are those at the Bernal sale in 1855, for which a parliamentary grant of £4,000 was made; and, in 1856, of the carved ivories collected by Mr. W. Maskell.

A collection of British Antiquities was commenced in 1851. It comprises illustrations of the early history of the British Islands through its various phases of Early British, Roman, and Saxon, lately enriched by the donation from Canon Greenwell of his very valuable collection of early British remains excavated from the barrows of England, and comprising about

British Antiquities

200 British urns and a number of relics found with them.

Although the antiquities of India have always been represented in the Museum, the collection was not considerable; and this was the less important as the Indian Government had a Museum of their own in London. In consequence, however, of the recent transfer from this institution to the British Museum of the early Buddhist sculptures from Peshawur and the Amaravati Tope, they now occupy a prominent position.

Prints and
Drawings.

The Department of Prints and Drawings occupies but a small space in the Museum building, but its contents should be perhaps more generally attractive than any other of the collections. Original drawings of Michel Angelo and of Raffaello, and of others of the Old Masters, with etchings and engravings of the different schools from the earliest period to recent times, are not only of the highest value for the study of modern art, but are objects of enjoyment easily appreciated by all classes. In addition to accumulations by purchase, it includes the collections of Sir William Hamilton, acquired in 1772; of Mr. Townley, 1805, 1814; of Baron Moll, 1815; of Mr. Payne-Knight, 1824; of Mr. Sheepshanks, purchased in 1836; of Mr. Harding, purchased in 1842; of Raphael Morghen's works, purchased in 1843; Sir William Gell's drawings, bequeathed by the Honourable Keppel Craven, 1852; the political prints of Mr. Edward Hawkins, formerly Keeper of the Antiquities, purchased in 1867; the collection of Mr. Felix Slade, bequeathed in 1868; and that of Mr. John Henderson, bequeathed in 1878. The Department now occupies rooms in the new wing erected from the bequest of Mr. William White, where an exhibition gallery is open to the public. A selection of Prints, forming a chronological and historical series illustrative of the rise and development of the Art of Engraving, is also placed on view in the second Northern Gallery.

Educational
uses of the
Museum.

In concluding this short general view of the gradual formation of the different collections, it may be held excusable to point out that they are exhibited not as mere objects of curiosity, or of passing interest, but as means of direct instruction in art and archæology. It is to be regretted that

this truth is far from being generally recognized. The Trustees have not the power to institute a system of teaching from the collections, further than by means of printed catalogues and guides. Instruction by Lectures and Demonstrations can at present only be obtained through private undertakings. A few very valuable lectures have of late been given in the Departments of Antiquities—especially by Miss Jane Harrison on Greek and Roman archæology, and by Mr. Boscawen on Assyrian History and Art—and it may be hoped that increased attention to the study of archæology at the Universities of Oxford and Cambridge will lead to an extension of this method of utilizing the Museum collections.

EDWARD A. BOND,

Principal Librarian.

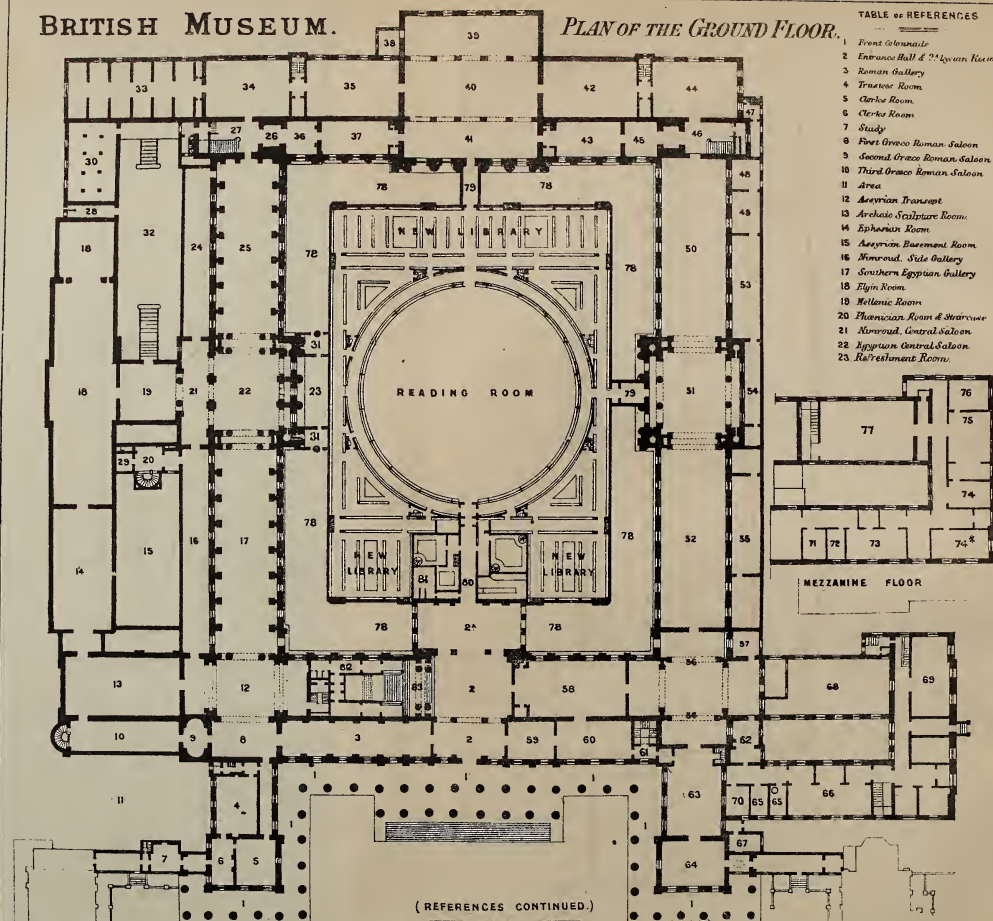
April 1888.

BRITISH MUSEUM.

PLAN OF THE GROUND FLOOR.

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DEPARTMENTS OF ANTIQUITIES.

THE collections in these Departments are divided into two series. The first, consisting of Sculpture, including Inscriptions and Architectural remains, occupies the Ground Floor of the South-western and Western portions of the building; and to this division have been added some rooms in the basement, not originally designed for exhibition, but now supplying the only space which the extensive acquisitions from Assyria and other countries have left available for that purpose. The second series, placed in a suite of rooms on the Upper Floor, comprehends all the smaller remains, of whatever nation or period, such as Vases and Terracottas, Bronzes, Coins and Medals, and articles of personal or domestic use. To the latter division is attached the collection of Ethnographical specimens.

The arrangement of the series of Sculptures is still incomplete. So far, however, as that arrangement has been carried, the collections are so disposed as to admit of being visited, with few exceptions, in chronological order, from the earliest monuments of the Egyptian Pharaohs down to the latest memorials of the Roman dominion in this country. The peculiar form of the galleries has made it necessary to place the most ancient remains at the North-western extremity, which is farthest from the Entrance Hall. The arrangement of the four principal series of sculptures may be stated generally as follows: the Roman, including the mixed class termed Græco-Roman, occupies the South side, running East and West: the Greek, strictly so called, the Assyrian, and the Egyptian, form, approximately, three parallel lines, running North and South, at right angles to the Roman

Between the Entrance Hall and the Reading Room is

THE LYCIAN ROOM,

Containing a collection of architectural and sculptured remains obtained from ancient cities in Lycia, and removed from that country in two expeditions undertaken by Her Majesty's Government in the years 1842-1846, under the direction of Sir C. Fellows, by whom the greater part of them were discovered. The numbers on the marbles painted in black refer to the present Guide. Those in red are the numbers attached to the same marbles as they were arranged in the old Lycian Room.

No. 1, in the West half of the Room, is the tomb of a Satrap of Lycia, with a roof in the form of a pointed arch surmounted by a ridge. On each side of the roof is a relief representing an armed figure in a *quadriga*; along the ridge are reliefs; on one side, a combat of warriors on horseback and on foot, and on the other, a hunting scene; in the Western gable is a small door for introducing the body of the person interred in the tomb. On one side of the tomb is a relief of warriors on foot attacking cavalry: on the opposite side is a Satrap seated, apparently receiving a deputation: at one end is a draped male figure, who appears to be crowning a nude figure; at the other end are two figures, armed with cuirasses, one of whom appears to be crowning the other. Inscriptions in Lycian characters are incised above this frieze on the North and South sides of the monument, in the frieze itself on the East side, and on the North side of the ridge which crowns the roof. According to the latest interpretation of these inscriptions they record the building of the tomb of Paiafa, a Lycian, for himself (Savelsberg, *Lykische Sprachdenkmäler*, Pt. II. p. 190).

No. 2, in the East half of the Room, is the roof of a tomb similar to No. 1. On one of the sides of the ridge is a battle scene between warriors on foot; on the other a banquet, a figure crowning an athlete, and a group of aged figures conversing; below these reliefs is, on each side of the roof, Bellerophon in a *quadriga* attacking the Chimaera, in low relief; he is accompanied by a charioteer. On the South side of the monument is an inscription in Lycian characters, which, according to the latest interpretation, records the name of Märahî, the builder of the tomb, and that of the sculptor employed on it (Savelsberg, *Lykische Sprachdenkmäler*, Pt. II. p. 205).

No. 3, in the West half of the Room, is a restored model of the edifice commonly known as the Nereid Monument, discovered at Xanthos by Sir C. Fellows, under whose direction the model here exhibited was made. In the pedestal on which this model stands are inserted a ground plan, showing the position of the remains when found *in situ* by Sir C. Fellows, and a picture of the scene of the

discovery. The Monument, as thus restored, is an Ionic peristyle building, with fourteen columns placed round a solid *cella*, and with statues in the intercolumniations, the whole elevated on a basement, *podium*, which stands on two steps. This building was supposed by Sir C. Fellows to have been a trophy in memory of the conquest of Lycia by the Persians under Harpagos, B.C. 545; but this is not probable, as the style of the architecture and sculptures shows that it must be assigned to a much later date. Recent authorities suppose this monument to have been erected in the first half of the fourth century B.C., in honour of a native Satrap or ruler of Lycia, probably the Satrap Perikles, who, as we know from a fragment of Theopompos (*Fragmenta Hist. Græc.* I. p. 95), attacked and captured the town of Telmessos.

On the walls of the Room are the several friezes which decorated the building (*Engraved, Mon. d. Inst. Arch. Rom. X. Pl. 13-18*). Nos. 4-19 are slabs of the broad frieze which is believed to have encircled the lowermost part of the basement, representing a battle between Asiatic warriors, some of whom are mounted, and Greeks. These are placed round the West half of the Room.

Nos. 20A-37 are portions of the narrow frieze which ran round the uppermost part of the basement (see the Model), and which represented, according to the most recent interpretation, four scenes: (1) An attack upon the gates of a fortress; (2) The siege of a fortress; (3) The capitulation of a fortress, and (4) battles in the open field. These slabs are placed on the North and South walls of both the West and the East divisions of the Room.

No. 20A, in the West side of the Room, is an assault upon a fortress with the aid of a scaling-ladder: on the next slab, No. 21, are warriors advancing to the attack in single file.

Nos. 22, 23, 24A, scenes of combat.

No. 24B, warriors advancing, probably to attack the fortress, which is represented in the Eastern half of the Room on slabs 25, 26, 27.

Nos. 28, 29, 30, on the same wall, and Nos. 31, 32, on the opposite wall, represent scenes of battle. On No. 33 prisoners are being conducted in single file.

Nos. 34, 35, 36 represent probably the same fortress after its capture. On No. 36 is a Satrap seated, and attended by a slave holding a parasol over his head: the figures advancing towards him are probably the vanquished enemy tendering their submission. On No. 35, above the lower line of fortifications, is seen a tomb surmounted by a Sphinx between two lions.

No. 37 represents warriors standing conversing, and

No. 20B warriors advancing in single file.

Nos. 38-43 are slabs of a narrow frieze which encircled the *cella* of the monument (see the Model), and which represents a banquet, with a sacrifice of rams, bulls, and goats.

Nos. 44-47, on the Eastern wall, are slabs of a narrow frieze which surmounted the columns of the peristyle, representing a battle of horsemen and warriors on foot.

Nos. 48-51 are scenes representing the chase of the bear and wild boar, from the same frieze; as are also

Nos. 52-55, on the adjacent North wall: figures bringing offerings.

No. 56, a part of the *tympanum* of the Eastern pediment of the monument, contains sculptures in relief, representing two seated figures, probably divinities, approached by worshippers.

No. 57, one-half of the *tympanum* of the Western pediment, contains a relief representing a battle between cavalry and infantry.

Above the two friezes in the West half of the Room is a restoration of the cornice of the basement, with the columns and statues which surmounted the stylobate. The plaster casts employed in this restoration have been made from figures and architectural members exhibited in this Room.

Nos. 58-64 are a column, two portions of columns, and three capitals from the peristyle, and a piece of moulding from the cornice of the basement.

Nos. 65-68 are coffers of the ceiling.

Nos. 69, 70, capitals of pilasters.

Nos. 71-76, roof tiles and other architectural members.

Nos. 77-84, are statues which stood in the intercolumniations. They represent female figures moving rapidly, which from the marine emblems under their feet are probably Nereids, or possibly personifications of cities on a sea-coast. No. 77 has under her feet a crab: No. 78 a fish, perhaps the tunny: No. 79 a sea-bird: No. 82 a shell, and No. 83 a dolphin.

Nos. 85-90. Fragments of similar figures.

Nos. 91, 92. Two draped female figures in rapid motion, similar to Nos. 77-84, from the *akroteria* of the pediments.

Nos. 93, 94. Fragmentary groups of youths carrying off female figures, conjecturally placed on the apex of either pediment (*see* the Model).

Nos. 95, 96. Lower portions of two figures in rapid motion, from the North and South ends of the West pediment.

Nos. 97, 98. Two crouching lions, found at the base of the monument, and in the model conjecturally placed within the colonnade. A representation of similar lions may be seen on the summit of a tomb on slab No. 35, of the narrow frieze of the basement.

Nos. 99-101. Three draped female torsos, of an architectural character, of which Nos. 99 and 100 are in the East, and No. 101 in the West half of the Room.

No. 102, in the East half of the Room, is a slab representing the bust of Diana in relief between Doric triglyphs, from a Roman arch at Xanthos.

No. 103, in the West half of the Room, is a square monument of the Roman period with reliefs of Plutus and Fortune on one side, and a Persian shooting at various animals on a mountain on the other.

Nos. 104-106, three pieces of moulding.

Nos. 107-110, on the East side of the Room are casts from the reliefs of a tomb cut out of the solid rock at Pinara, with represen-

tations of an ancient walled city built on rocky ground. On No. 105 are represented tombs near the city, two of which are similar in form to the tombs exhibited in this Room.

Nos. 111-116, on the same Wall, are casts from the sculptures of a rock-tomb at Myra, coloured to represent its condition when the casts were made.

Nos. 117-119, on the opposite Wall are casts (No. 117) from a relief of a draped male figure, and (Nos. 118, 119) from the sculptures of the gable ends of two tombs. On No. 118 are two female figures, probably Hierodules, wearing short chitons and dancing: on No. 119 are two lions devouring a bull: above them a Lycian inscription.

Nos. 120-122, in the West side of the Room, are casts from the reliefs of a rock-tomb at Kadyanda. Near several of the figures are bilingual inscriptions in the Greek and Lycian languages. The group of figures on the extreme left of No. 120 is engraved as the frontispiece of Fellows' "Discoveries in Lycia."

Nos. 123-125, on the opposite Wall, are casts from the sculptures of a rock-tomb at Pinara: No. 123, a portion of the pediment: No. 124, one of the Gorgons' heads with which the ends of the dentils were decorated: No. 125, from the frieze, represents warriors escorting captives.

Nos. 126, 127, in the West half of the Room, are casts from sculptures at Tlos: No. 126 is a relief, representing Bellerophon attacking the Chimaera: No. 127 is a monolithic pedestal on the four sides of which are the following subjects in relief: the siege of a city, the combat of two horsemen, of an armed Greek on foot against an Asiatic on horseback, and two combatants on foot: above this pedestal is a smaller base on which are figures in relief.

A. S. MURRAY.

To the left of the Entrance Hall is the

ROMAN GALLERY.

On the South side, under the windows, are miscellaneous Roman antiquities discovered in this country, belonging to the Department of British Antiquities. On the opposite side is the series of Roman Iconic or portrait Sculptures, whether statues or busts, forming part of the Department of Greek and Roman Antiquities. Each wall is divided by pilasters into six compartments.

ANGLO-ROMAN ANTIQUITIES.

Against the walls are mosaic or tessellated Pavements.

The oblong piece in Compartment I., decorated with a figure of Neptune, amidst fishes and marine monsters, was found in the ruins of

a Roman villa at Withington, Gloucestershire. The large pieces in Compartment II., and the two smaller pieces, to the left hand, in Compartment III., originally formed part of the same pavement, though the space does not admit of placing them in juxtaposition.

The right-hand fragment in Compartment III. was discovered at Woodchester, in the same county.

In each of the first four Compartments stands a Sarcophagus, which, like most monuments of Roman sculpture found in this country, exhibits, more or less, the rudeness of provincial art. Within the Sarcophagus in Compartment IV. (which was discovered in London) was found a leaden coffin, the lid of which may now be seen in the Anglo-Roman Room. Within the three other Sarcophagi were discovered various remains, consisting chiefly of vases of glass or red earthenware, and in one instance a pair of richly-ornamented shoes, all of which are exhibited in the Anglo-Roman Room.

The large scroll in Compartment V. is probably an ornament from the cover of a Sarcophagus. It was found (with the fragment of a mill-stone, now placed on it, and two sepulchral Inscriptions, in Compartment VI.) at the foot of the old Roman wall of London.

Against the pilasters on this side stand upright slabs with Ogham Inscriptions, of which three are from Ireland, one from Wales, and one from Fardell in Devonshire. This mode of writing seems peculiar to the Celts of the British Islands, and is composed of strokes across the edges of the slabs, giving the names of the persons commemorated, accompanied in two instances by the same names in Latin letters. Against another pilaster is a remarkable Altar, with a dedication in Greek to the Tyrian Hercules.

Against the Western wall is a large Basin, in the form of half an octagon, with bas-reliefs on the sides; as well as several smaller sculptures.

To the Roman period of the occupation of Britain belong the six specimens of mosaic or tessellated work attached to the upper wall on the North side of this Room. Those in Compartments VII—IX. were discovered in London; and those in Compartments X—XII., at Abbot's Ann, in Hampshire.

AUGUSTUS W. FRANKS.

ROMAN ICONOGRAPHY.

Along the North side of the gallery is arranged the series of Roman portraits, in chronological order. Upon the pedestal of each statue, or bust, are inscribed, when known, the name of the person represented, the dates of such person's birth, death, and (if an Emperor) of his reign, and the site where the sculpture was discovered.

The greater part of the collection which here commences

and which is continued through the four succeeding, or Græco-Roman, rooms, was formed by Charles Townley, Esq., and purchased in 1805, after his decease, for £20,000. Subsequent acquisitions have been made by the bequest of the collection of R. Payne Knight, Esq., in 1824, and by various purchases and donations.

In the centre of the gallery are the lower half of a statue of Lucius Verus, found at Ephesus; the head of a barbarian chieftain; a head believed to be that of Cnæus Cornelius Lentulus Marcellinus, Pro-prætor of Cyrene about B.C. 70-56; an equestrian statue, restored as the Emperor Caligula, but probably a work of the time of Caracalla, from the Farnese Palace, Rome; the torso of an Emperor from Cyrene, and a sarcophagus from Hierapytna in Crete, on which are reliefs representing four scenes in the life of Achilles, viz., his education by the Centaur Cheiron, his recognition when disguised in female attire among the daughters of Lycomedes, Thetis receiving his armour from Vulcan, and the dragging of the body of Hector round the walls of Troy. On another sarcophagus in this room, found at Genzano, are reliefs representing the labours of Hercules.

Compartment VII.—Heads of Julius Cæsar, Marcus Brutus, Augustus, the younger Drusus, Tiberius, and Caligula, or perhaps the young Augustus.

Against the pilaster, a statue of an unknown personage, wearing the *toga*; probably of the Augustan Age.

Compartment VIII.—Heads of Claudius, Nero, and Otho, bust of Empress, and busts of Domitia and Trajan.

Against the pilaster, an Ionic female figure, thought to be the Empress Livia, but perhaps a priestess. Found at Atrapalda, Lower Italy.

Compartment IX.—Busts of Hadrian; his favourite Antinous; Julia Sabina; and a young man with a dedicatory inscription on the pedestal.

Against the pilaster, a statue of Hadrian, in armour.

Compartment X.—Bust of Antoninus Pius; head and two busts of Marcus Aurelius, the one attired as a *Frater Arvalis*; busts of Faustina and of Lucius Verus when young.

Against the pilaster, a statue of Hadrian, found at Cyrene, in civil costume.

Compartment XI.—Busts of Lucius Verus and Lucilla; head of Commodus; and busts of Crispina, Pertinax, and Septimius Severus.

Against the pilaster, an unknown Iconic female figure, found at Cyrene; probably of the time of Hadrian.

Compartment XII.—Busts of Caracalla, Julia Mamæa, Gordianus I., Sabinia Tranquillina, Otacilia Severa (wife of the Emperor Philip the Elder), and head of Hereunia Etruscilla.

On shelves above this row of busts is a series of heads and busts, mostly portraits, beginning at the West end of the room with portraits of celebrated Greeks.

FIRST GRÆCO-ROMAN ROOM.

This and the two succeeding rooms are, for the most part, appropriated to statues, busts, and reliefs, of the mixed class termed Græco-Roman, consisting of works discovered (so far as is known) in Italy, but of which the style and subject have been derived, either directly or indirectly, from the Greek schools of sculpture. Some few of these may, perhaps, be original Hellenic works, transported by the Romans to Italy, but the majority were certainly executed in Italy during the Imperial times, though generally by Greek artists, and in many instances copied, or but slightly varied, from earlier Greek models.

Along the sides of the room, commencing from the North-west angle, are the following statues and heads:—

North Side.—A head of Minerva, which appears to be copied from the Athena Parthenos of Pheidias. Against the Western column are a Canephora and a small seated figure of Pluto or Hades, with whose attributes those of Jupiter are here combined. At the back of the same column is a bust of Minerva with drapery and helmet restored in bronze, and at the back of the Eastern column a statue of Hekaté, or the Diana Triformis, with a Latin inscription recording the name of the person who dedicated it. Against the Eastern column are a statue of Apollo from the Farnese Palace, and a bust of Serapis. Against the wall is a statue of Ceres with the attributes of Isis.

On the East side of the room are an heroic figure from the Farnese Palace, and a Satyr playing with the infant Bacchus.

On the South side are a statue of Bacchus found at Cyrene, a head of Juno, a statue of Diana, a head of Diana, a statue of Apollo Citharædus from Cyrene, a head of Apollo, a statue of Venus, a

terminal bust of Homer, a statue of a Satyr dancing, a head of a poet, and a statue of Diana.

On the West side of the room are a head of Jupiter, a head of Minerva, and a colossal bust of Jupiter.

Between this room and the Egyptian Gallery is a large *krater* with reliefs representing Satyrs making wine, found in the villa of Hadrian at Tivoli.

SECOND GRÆCO-ROMAN ROOM.

In an alcove in this room is the Townley Venus, found at Ostia ; in the alcove on the opposite side is an athlete hurling a disk, presumed to be a copy of the celebrated Diskobolos of Myron.

In the angles of this room are four heads ; the Giustiniani Apollo, purchased at the Pourtalès sale ; another head of Apollo Musegetes ; a female head, from the Townley collection, formerly called Dionè ; and an heroic head from the same collection.

THIRD GRÆCO-ROMAN ROOM.

This room contains a variety of statues, busts, and reliefs, most of which represent divine or heroic personages. The description commences from the North-West door, leading to the Room of Archaic Sculptures.

On the North side the following may be noticed : Actæon attacked by his hounds ; a group representing a sacrifice to Mithras, the Persian Sun-God ; a statue restored as Paris ; a tablet in relief, representing the Apotheosis of Homer. In the upper part of the scene are Jupiter, Apollo, and the nine Muses on a hill in which is a cave : this relief is inscribed with the name of the sculptor, Archelaos of Priènè. Then follow a head of Bacchus and of a Muse ; statues of the Muses Thalia and Erato ; an heroic head restored by Flaxman, and formerly in the collection of Mr. Samuel Rogers ; the beautiful female bust commonly called Clytiè, and which may represent some imperial personage of the Augustan age in the character of a goddess ; a reclining figure of Endymion, and two statues of Cupid (Eros), one a life-size figure bending his bow, and the other a small figure in the same attitude ; a recumbent figure of Cupid with the attributes of Hercules.

Next to these succeed several sculptures of which Hercules is the subject ; a small statue on a bracket ; a relief, in which he is represented capturing the Keryneian stag ; and against the Eastern wall three heads of Hercules. One of these, which is of colossal size, is very similar to the head of the celebrated Farnese Hercules at Naples.

On the South side of the room are a head of Venus; a relief with a dedicatory inscription, and representing three suppliants approaching Apollo, Diana, and Latona; Cupid, or Somnus, from Tarsus; a head of the youthful Hercules; a life-size statue of Libera, or Ariadnè, with a panther; a girl playing with *astragali*. On brackets above are the head of a Satyr and a female head, from Genzano; and above this again is a relief representing two Satyrs, from Cumae.

Next in order are, a youthful Bacchus; a group of Bacchus and Ambrosia, the latter being represented at the moment of transformation into a vine, from which a panther is snatching grapes. On each side of this group is a small statue of a Paniscus or young Pan; the support at the side of each of these figures is inscribed with the name of the sculptor, Marcus Cossutius Cerdo, a freedman. On the wall is a relief representing Ariadnè(?), from Cumae.

Further on are three Satyrs; a statue of Venus; two torsos of Venus; the head of a Satyr from a statue; part of a group of two boys quarrelling over the game of *astragali*; a head of Cupid; a terminal Satyric figure playing on the flageolet, and two figures of the goat-legged Pan. At the Western extremity of the room are a statue of a boy extracting a thorn from his foot, found on the Esquiline at Rome; the head of a Bacchante; and a statue of Mercury, formerly in the Farnese Palace at Rome.

The adjoining staircase leads to the

GRÆCO-ROMAN BASEMENT ROOM WITH ANNEX.

In this room are arranged figures and reliefs of the Græco-Roman period, of inferior merit, miscellaneous objects in marble and other material, and part of the collection of tessellated pavements and mosaics which has been formed chiefly from the discoveries at Carthage in 1856-8, and at Halikarnassos in 1856. For an account of the former discoveries, see *Archæologia*, xxxviii., pp. 202-30. The tessellated pavements from Halikarnassos were taken from the rooms and passages of a Roman Villa. See Newton, *Hist. of Discoveries at Halikarnassus*, &c., II., pt. i. pp. 281-303. The greater part of these mosaics may be seen attached to the walls of the North-West staircase.

On the floor opposite the foot of the staircase is placed the tessellated pavement of a room 40 ft. long and 12 ft. wide, from a Roman Villa at Halikarnassos. At its upper end this mosaic represents a

marine divinity, probably Amphitritè, accompanied by a Triton. To the South wall of this room is attached a wreath with an inscription from the same villa. Attached to the East wall is a mosaic representing on a colossal scale the head of a Marine Deity, who has been named Glaukos, but may be Neptune (engraved, *Mon. d. Inst. Arch. Rom.*, v. pl. 38). This mosaic was found at Carthage, and was presented to the Museum in 1844 by Mr. Hudson Gurney. Against the same wall are two marble groups representing Victory sacrificing a bull, and a marble relief, from the Pourtalès Collection, representing two gladiators fighting with a bull. Along the sides of this room are placed sculptures in the round and in relief, marble candelabra, altars, vases, and other objects. Among the statues may be specially noted, the Nymph Cyrene struggling with a lion, found at Cyrene, and two small figures of fishermen, near which, on the party wall, is a mosaic from Carthage representing a basket of fish. In the recess in the middle of the party wall, are two curious reliefs from Amyklæ, representing articles of toilet; one is dedicated by a priestess, Claudia Ageta, the other by a lady named Anthusa. Against the wall of one of the entrances into the Annex is a relief representing the Nymph Cyrene crowned by Libya; with a metrical inscription.

Among the sculptures in the round in the Annex to this Room may be noticed a small figure of Hercules from Babylonia, inscribed with the name of the sculptor Diogenes, and dedicated by Sarapiodoros, son of Artemidoros; a draped female figure, perhaps a Muse, found at Erythræ, with a base inscribed with the name of the sculptor, Apollodoros of Phokæa.

An altar dedicated to Silvanus by Callistus; an altar sculptured with figures of Muses, from Halikarnassos; another altar with a sepulchral relief, in which the figure of Mercury occurs in his character of Psychopompus, or conveyer of the departed spirits to Hades; a marble chair, with a wheel sculptured on either side; a marble patera with the figure of a Maenad in very low relief; a cistern of green basalt perforated at the bottom; an oblong granite basin; several alabaster vases.

Returning to the head of the staircase, the door on the left leads to the

ROOM OF ARCHAIC SCULPTURE.

No. 1. Towards the West side of the Room are placed the reliefs from a monument which stood on the Acropolis of Xanthos in Lycia, and is generally known as the Harpy Tomb. The sculptures originally decorated the four sides of a small chamber, which stood upon a rectangular solid shaft, about seventeen feet high. The

style indicates a date probably not later than B.C. 500. The subjects of the reliefs have been variously interpreted; on the sides facing East and West are at the angles Harpies bearing off small draped female figures. Between the pair of Harpies on the East side is a male Deity seated, who receives a helmet from a warrior standing before him: under the chair of the seated Deity is a bear. Under the Harpy on the right is a small female figure kneeling in a suppliant attitude. Between the pair of Harpies on the opposite side of the monument is a seated divinity of uncertain sex, in front of whom a draped female figure stands offering a dove. The seated divinity holds in the left hand a pomegranate fruit, in the right a fruit or an egg.

On the side now facing the North, but which was originally the West side of the tomb, are two Goddesses seated on thrones facing each other. The one on the right holds in her right hand the flower, and in her left the fruit of the pomegranate. The figure opposite holds in her right hand a *phiale*. In front of this figure is an oblong aperture which may have been closed by a stone in the form of a *stelê*. The figure of a cow suckling her calf, above the aperture, would then have formed the *epithema* of the *stelê*. On the right of this opening are three draped female figures advancing in single file towards the Goddess who holds the pomegranate fruit and flower. The second of the advancing females holds in her right hand a fruit, in her left a flower of the pomegranate; the third holds up in her right hand an oviform object, thought to be an egg. The Goddess to whom these figures advance may be Persephonê, and the Goddess behind them Demeter.

On the South side is a male Deity seated on a throne, and holding in his right hand a pomegranate flower, before whom stands a smaller draped figure offering a cock. Behind this smaller figure a draped male figure, holding a staff in his left hand, advances, accompanied by a hound. Behind the seated Deity two draped female figures advance; the foremost of these holds in her left hand a pomegranate fruit.

The small figures at the angles carried off by the Harpies have been thought to be the daughters of the Lycian hero, Pandareus. Another conjecture is that these figures represent the souls of mortals snatched away by untimely death. The subjects of the reliefs on the four sides of this tomb have all probably a funereal import, but archæologists differ widely in their explanations. See Braun, *Annali of Roman Institute*, xvi. p. 133; E. Curtius, in *Archæologische Zeitung*, 1855, p. 1, pl. 73, and 1868, p. 10; Friederichs, *Bausteine*, I. p. 37.

Nos. 2-13. Along the North and South sides of the Room are arranged ten seated figures, a lion and a Sphinx, brought from the Sacred Way leading up to the temple of Apollo at Branchidæ, in 1858. (See Newton, *Hist. of Discoveries*, &c., II. Part 2, p. 527.) These figures are among the earliest and most important extant specimens of Greek sculpture in marble. Their date probably ranges from B.C. 580 to B.C. 520. On the back of the lion (No. 13) is an inscription in five lines, written *boustrophedon*—that is, with the lines beginning alternately from right and left—and in very ancient characters, con-

taining a dedication of certain statues as a tenth to Apollo, by several persons who were probably citizens of Miletus.

One of the seated figures (No. 7) represents, as we learn from its inscription, Chares, ruler of Teichioussa, who dedicated this statue of himself to Apollo. On another of the figures (No. 4) is part of the name of the sculptor who made it.

No. 14. On the North side of the Room is a block of marble with an archaic Greek inscription on two sides, recording a dedication of some work of art by the sons of Anaximander, and the name of the artist, Terpsikles. This is also from Branchidæ.

No. 15. In the centre of the Room is a stone chest from the top of a *stelè* or columnar tomb. On one side is a man stabbing a lion; on the opposite side are a horseman, a warrior on foot, and an attendant, in very low relief. At one end is a lioness fondling two cubs; at the other end a lion devouring a bull. From Xanthos in Lycia.

Nos. 16-19. On the North wall are plaster casts of four metopes from two of the temples at Selinus in Sicily. The three complete metopes, representing (No. 16) a chariot group, (No. 17) Perseus cutting off the head of Medusa, and (No. 18) Herakles carrying off the Kerkopes, belong to the oldest of these temples. The fragment (No. 19) representing part of a group of Athenè overpowering a Giant is from a later temple.

No. 20. Under these metopes is a marble frieze with reliefs of Satyrs and wild animals, from Xanthos in Lycia; and (No. 21) a relief of female figures moving in a procession; from Teichioussa, near Branchidæ.

No. 22, on the opposite wall, is a marble frieze representing a procession of chariots, horsemen, and foot soldiers; No. 23, the gable end of a tomb, on which are sculptured two seated male figures facing each other, between whom is an Ionic sepulchral column surmounted by a Harpy; and Nos. 24-25, other similar portions of tombs with figures of Sphinxes in relief. No. 26, higher up on the wall, is a narrow frieze with figures of cocks and hens. These sculptures are from Xanthos in Lycia.

To this wall are also attached two plaster casts; the one (No. 27) from an archaic relief on the Acropolis of Athens, the other (No. 28) from a relief in the Villa Albani, generally known as the Leucothea Relief, which in style and subject resembles the reliefs on the Harpy tomb. (Overbeck, *Griechische Plastik*, 2nd Ed. I. p. 159.) Along the West side of the Room are the following statues and heads:—

No. 29, a draped female torso from a temple at Rhamnus in Attica; No. 30, a small figure of Apollo brought from the East by Percy Clinton, Viscount Strangford; No. 31, another figure, perhaps also representing an archaic Apollo, from Greece; No. 32, a statue of Apollo, of a somewhat later period, formerly in the Choiseul-Gouffier Collection; No. 33, an ancient copy of an archaic head of Apollo, from the Townley Collection; Nos. 34-37, four terminal heads of Dionysos and Hermes; Nos. 38, 39, fragments of reliefs

found under the foundations of the temple of Diana at Ephesus, and supposed to have belonged to the older temple. At this end of the room are placed a plaster cast from the marble statue of Victory, by Paionios, and casts of two metopes from the temple of Zeus at Olympia. The figure of Victory was erected at Olympia to commemorate a battle either in B.C. 425, or between B.C. 456-452.

Nos. 40-42. On the East side of the room are—

No. 40. An archaic inscription from Sigeum in the Troad, written *boustrophedon*, recording a dedication by Phanodikos of Prokonnesos, and giving the artist's name Aisopos. This inscription was known to travellers for some time previous to its removal by Lord Elgin, and has been repeatedly published. See Rev. R. Walpole's *Memoirs relating to Asiatic Turkey*, I. p. 97, and Böckh, *Corpus Inscriptionum Græcarum*, No. 8.

No. 41. An inscription from Halikarnassos, in the Ionic dialect, which contains a decree of the people of Halikarnassos and Lygdamis in their joint names, and having reference to the legal title to certain houses and lands of which the ownership was in dispute. The Lygdamis who is named as a party to this decree was probably the tyrant of that name who ruled at Halikarnassos about B.C. 450.

No. 42. A rock-cut figure of calcareous stone, found near Smyrna in 1869. (*Revue Archéologique*, 1876 (xxi.), p. 325.)

Nos. 43-44. On the East side of the room are—

No. 43. An archaic inscription from Cape Taenaros in Lakonia, presented by Dr. Mullen, R.N., and recording the enfranchisement of a slave.

No. 44. An archaic inscription from Ephesus, relating to divination by the flight of birds. See Böckh, *Corpus Inscriptionum Græcarum*, No. 2953.

No. 45. A bull, probably from the top of a sepulchral *stelè* at Athens. *Presented by Lord Hillingdon.*

On a shelf and in a case against the East wall are placed architectural fragments from the site of the temple of Apollo at Naukratis, discovered by Mr. W. Flinders Petrie, and *presented by the Egypt Exploration Fund.*

Between the Room of Archaic Sculpture and the Ephesus Room is a small

ANTE-ROOM,

in which is a seated figure of Demeter, found in the *temenos* of the Infernal Deities at Knidos. See Newton, *Hist. of Discoveries, &c.*, II., Part 2, p. 375. The singular beauty of the face of this figure has led to the belief that the sculptor must have been closely associated with Praxiteles or Skopas.

In the opposite recess are a head, of which the eyes formerly contained enamel; a torso, perhaps of the nymph Cyrene, found at

Cyrene (see Smith and Porcher, *Discoveries, &c.*, pp. 91-8), and a disk, with relief representing Apollo and Artemis destroying the family of Niobè on Mount Sipylus; from Rome.

EPHESUS ROOM.

The sculptures and architectural members in this room were found by Mr. J. T. Wood, in the course of excavations on the site of the temple of Artemis at Ephesus, during the years 1869-1874. In the West side of the room are:

(1) A sculptured drum from one of the columns of the temple. The subject represented has been thought to be "Thanatos and Hermes conducting Alkestis from Hades" (engraved in Mr. Wood's "*Discoveries at Ephesus*," frontispiece; see also Robert, "*Thanatos*," p. 37). (2-5) On either side of this are placed two pieces of similarly sculptured drums of columns. (6) Beside the door leading to the Elgin room is a corner stone, perhaps from a base which has supported a column of the temple; on the corner are remains of a figure of Herakles seated on a rock; on the right a female figure, and the right arm of a second female figure. (7) Fragment of a similar corner stone, with figures of a sheep and cow being led to sacrifice by Victories. (8) Beside the opposite door is another corner stone; on one face remains part of a deer; on the other a male figure, in very high relief, engaged in conflict with an opponent who has fallen backward on the ground. This latter figure is partly sculptured on a separate block. (9) Part of another corner stone, with a male figure overpowering a Centaur. To the West wall are attached (1) a cast from the metope of a Doric temple, found at Ilium Novum, 1872, and presented by the discoverer, Dr. Schliemann; and (2-3) two casts of parts of the relief from the great altar at Pergamon, now in Berlin.

In the East side of the room are architectural members from the temple of Artemis; among them may be noticed (10) a base with part of the lowest drum of an Ionic column found *in situ* by Mr. Wood; (11-13) three Ionic capitals; (14) a Corinthian capital; (15) fragment of cornice and (16) a lion's head from the cornice of the temple.

In this room are placed casts of the *Hermes* of *Praxiteles*, discovered at *Olympia* in 1877, and of the *Aphroditè* from *Melos*, now in the Museum of the *Louvre*.

ELGIN ROOM.

This room contains the sculptures from the *Parthenon*, a portion of the frieze of the temple of *Wingless Victory* at *Athens*, some architectural remains from the *Erechtheum* and *Parthenon*, a statue of *Dionysos* from the *Choragic monument* of *Thrasyillos*, together with a number of fragments and casts, all from *Athens*. The sculptures from the *Parthenon*, and nearly all the marbles in this room, were obtained by the *Earl of Elgin*, when *Ambassador* at *Constantinople*, in the years 1801–3, by virtue of a *firman* from the *Sublime Porte*. The *Elgin Collection*, which includes some additional marbles acquired after 1803, was purchased from *Lord Elgin* by the Government in 1816.

The sculptures from the *Parthenon* consist of the remains of the pedimental compositions, the metopes, and the frieze.

The *Parthenon*, or temple of the *Virgin Goddess*, *Athenè*, was constructed by *Iktinos* between 454 and 438 B.C., under the administration of *Perikles*, on the site formerly occupied by the more ancient temple of *Athenè*, called the *Hecatompedon*, which was burnt on the sacking of the *Acropolis* of *Athens* by the *Persians*, B.C. 480. The *Parthenon*, like the earlier temple, is of the *Doric order* of architecture, and of the form termed *peripteral octastyle*. The sculptural decorations were executed under the superintendence of *Pheidias*.

The *cella* within the colonnade contained the colossal statue of *Athenè*, executed in gold and ivory, one of the most celebrated works of *Pheidias*. Externally, the *cella* was ornamented by a frieze in very low relief. The two pediments were filled with figures sculptured in the round, and above the architrave the spaces between the triglyphs were decorated with groups sculptured in high relief. All these

sculptured decorations were executed, like the architecture, in Pentelic marble. The relative position of these sculptures is shown in the model of the Parthenon representing the temple as it appeared A.D. 1687, immediately after the bombardment of Athens by the Venetian General, Morosini, when the explosion of a powder magazine shattered the middle part of the edifice. This model, executed by Mr. R. C. Lucas, sculptor, stands in the North-West angle of the room.

The group on the West side of this room belonged to the Eastern pediment of the temple, and represented, when perfect, the birth of Athenè from the head of Zeus. The central figures, by which the action of the scene was expressed, have perished. Their place is here indicated by the opening in the middle of the group, which must be understood as representing a space of between thirty and forty feet. Of the figures which remain, the following are the designations most generally received, though subject to much difference of opinion:—

At the South end of the pediment, the upper part of the figure of Helios, or the Sun, rising from the sea, as at the approach of day; heads of two horses from the chariot of Helios; a male figure, reclining on a rock, covered with a lion's skin, popularly called Theseus, though there is no good ground for such an attribution; two Goddesses, perhaps Demeter and Persephonè, sitting on low seats; a female figure in rapid motion, supposed to be Iris, sent to announce on earth the intelligence of the birth of the Goddess.

At the North end of the pediment, torso of Victory; group of one recumbent and two seated female figures, which have been called the three Fates; head of a horse from the chariot of the Moon, descending beneath the horizon.

On the opposite side of the room are the remains of the Western pediment, in which was represented the contest of Athenè with Poseidon for the soil of Attika. Though this composition is now in a more fragmentary state than the other, it was more perfect in A.D. 1674, when drawings, still extant, were made of the sculptures of the temple by Carrey, a French artist, and we are thus enabled to supply many of the missing portions with greater certainty. Those statues which still remain at Athens are here represented by casts.

Beginning at the North end the figures are as follows:—

Recumbent statue, generally called the river-god Ilissos, but more probably the Kephissos; cast of a group, commonly known as Herakles and Hebe; male torso; upper part of a female head; fragment of the breast of Athenè; upper part of the torso of Poseidon; draped female torso, supposed to be Amphitritè; lower part of a seated female figure; cast of the torso of a crouching male figure, by some considered as the river-god Kephissos, but more probably the Ilissos; cast of part of a recumbent female figure, perhaps the nymph Kallirrhoe.

In Wall-Cases U, V, W, X, are casts from some fragments of horses

discovered in excavations on the Acropolis, and now preserved there. Some, if not all of these fragments, doubtless belong to the chariot group on the Western pediment, which Morosini broke in trying to lower it, and which, as will be seen by reference to the model, stood immediately behind the figure of Athenè.

Attached to the Western wall of the room are fifteen of the metopes, and a cast from another, which is now in the Museum of the Louvre, at Paris. They are all from the South side of the Parthenon, and represent combats between Centaurs and Lapithæ. Casts from three other metopes, still remaining at Athens, and representing various subjects, are inserted in the adjoining walls.

Around the room are placed in a continuous line the slabs removed by Lord Elgin from the frieze of the *cella*, with casts of a few other slabs still existing on the temple, forming altogether more than one-half of the entire series. They are arranged, as far as possible, in their original order, but it is necessary to bear in mind that, owing to the absence of a considerable portion, several slabs, not formerly connected, are here brought into juxtaposition, and that the effect of the whole frieze is in one sense reversed, by being made an internal, instead of an external, decoration. The subject of the bas-reliefs is the Panathenaic procession, which took place at the festival celebrated every four years at Athens in honour of Athenè.

At the East end of the temple were originally placed the slabs I.-VIII., now arranged on the East side of the room to the North of the side door. On slabs IV.-VI. are deities, seated; and a priest or other functionary receiving from a boy the *peplos*, or sacred robe of Athenè. On each side approach trains of females, bearing religious offerings, and under the guidance of officers or magistrates.

On the North side of the building were slabs II.-XLII., now arranged between the South side of the door in the East wall and a point nearly opposite in the West wall; they represent a long cavalcade of chariots and horsemen, and include among the latter the most beautiful examples of low relief which the ancients have left us.

The West frieze is placed about the middle of the West wall of the room. Slab II., representing two youthful horsemen, is the only marble from it. It is succeeded by fourteen casts, slabs III.-XVI., taken from the remainder of the frieze at this end.

The remaining slabs, I.-XLIV., which are from the South side of the Parthenon, and in a very fragmentary condition, exhibit a procession moving in the opposite direction to that hitherto described, the two lines of figures having been so arranged as to meet at the East end. These reliefs represent horsemen, chariots, and victims led to sacrifice.

Towards the South end of the room is the capital of one of the columns of the temple.

Besides the remains of the Parthenon, the following miscellaneous sculptures and casts are exhibited in this room:—

On the East wall, above the frieze of the Parthenon, are some sculptures from the Temple of Wingless Victory at Athens. This building, which appears to have been nearly contemporary with the Parthenon, was probably designed to commemorate victories of the Athenians, both over the Persians and over rival Greek states. It is of Ionic architecture, and stands near the Propylæa of the Acropolis.

The series consists, firstly, of four marble slabs, and a cast from a fifth slab, belonging to the upper frieze of the building, representing in high relief Athenian warriors combating with enemies, some in Asiatic, others in Greek costume; and secondly, of casts from four slabs of the balustrade, representing five figures of Victory, two of them leading a bull to sacrifice. These reliefs are in the finest style.

On the same wall are casts obtained by Lord Elgin from sculptures still decorating the so-called Temple of Theseus at Athens, a building thought to have been erected about twenty years earlier than the Parthenon, to commemorate the removal by Kimon of the bones of Theseus from Skyros to Athens.

These casts are from the East and West friezes of the temple, and represent, in high relief (B. 4-13), a battle fought in the presence of six seated divinities; and (B. 14-16) a contest between Centaurs and Lapiths.

Adjoining these are casts of three of the metopes (B. 1-3), representing deeds of Theseus.

On the opposite side of the room, resting on the floor, is a coffer from the ceiling of the same temple.

Under the frieze of the Parthenon, on the East wall, are casts of the reliefs which decorate the frieze of the Choragic Monument of Lysikrates, dedicated B.C. 334. They represent Dionysos transforming the Tyrrhenian pirates into dolphins.

Towards the North end of the room are some remains taken from the Erechtheum, a temple erected on the Acropolis of Athens, towards the close of the fifth century B.C. It is the purest and most characteristic monument of the Ionic order of architecture remaining in ancient Greece. Its form is oblong, with a hexastyle portico at the East end, and two unusual additions at its North-West and South-West angles; the one a tetrastyle portico, the other a porch supported by six Canephoræ, a structure which has been imitated as a decoration in St. Pancras Church, London.

The remains of this temple which are in the British Museum consist of (1) one of the Canephoræ, and by its side, (2) the column which originally stood at the Northern angle of the Eastern portico; (3) a considerable portion of the frieze from the wall immediately behind the same column; (4) a large piece of the architrave, and (5) a smaller fragment of the cornice, from other parts of the building, (6) an ornamental coffer from the ceiling of the North portico, and several minor fragments, mouldings, &c.

Opposite the Canephora are (1) a statue of a youth, probably Eros, from Athens; (2) a colossal draped statue of Dionysos seated, which formerly surmounted the Choric Monument of Thrasyllus at Athens, erected B.C. 320.

Near these are placed some miscellaneous fragments of architecture from various buildings in Athens and Attika, including the capital of a Doric column, and a fragment of the architrave from the Propylæa at the entrance to the Athenian Acropolis.

Towards the South end of the room are a draped torso of Asklepios, found at Epidaurus, a bust of Perikles bearing his name, and apparently copied in Roman times from a Greek original, and casts of two marble chairs in the theatre of Dionysos at Athens. One of these chairs, placed in the centre of the front row in the theatre, was the seat assigned to the priest of Dionysos Eleuthereus, as appears from the inscription on it. It is richly decorated: on each side is a group in low relief, representing a winged youth, probably the Genius of the Games, setting two cocks to fight. Inside the back of the chair are two Satyrs, and on the front two Arimaspi fighting with Gryphons. The other chair was the official seat of one of the ten Athenian *Strategi* (Generals) in the theatre.

In the Room recently added to the North end of the Elgin Room is a colossal lion, discovered at Knidos in 1858 (see Newton, *Hist. of Discoveries*, II., Part 2, p. 480). The lion originally surmounted a Doric tomb, which stood on a promontory a little to the east of Knidos, and which originally consisted of a square basement surrounded by a Doric peristyle with engaged columns, and surmounted by a pyramid, the *apex* of which was crowned by the lion. Inside the tomb was a beehive-shaped chamber with Egyptian vaulting, similar to that of the building known as the Treasury of Atreus, at Mycenæ, and with eleven smaller cells radiating

from its circumference. This tomb was evidently a public monument of the class called *polyandrion*, and from its position on a promontory, must have been a conspicuous sea-mark. Hence it has been conjectured, with probability, that it was intended to commemorate the naval victory gained over the Lacedæmonians by the Athenian admiral, Konon, B.C. 394. Near this lion is a marble head of the youthful Dionysos.

The door on the East side leads into the

HELLENIC ROOM.

(*Undergoing alteration.*)

The following marbles are exhibited in this room:—

First in importance is a collection of marbles discovered in 1812 among the ruins of the temple of Apollo Epicurius near the ancient Phigalia in Arcadia. This edifice was erected by Iktinos, the architect of the Parthenon at Athens, in commemoration of the delivery of the Phigalians from the plague, B.C. 430.

The most important part of this collection consists of twenty-three sculptured slabs, originally belonging to a frieze in the interior of the *cella* of the temple. Eleven of them (Nos. 1-11) represent, in high relief, the contest between the Centaurs and Lapiths, which has been noticed in describing the metopes of the Parthenon. The other twelve represent the invasion of Greece by the Amazons.

Underneath the frieze are several architectural and sculptured fragments from the same temple, including part of a Doric capital from the outer colonnade, and part of an Ionic capital from one of the columns within the *cella*, the external and internal architecture of the building having been of different orders.

In the Southern half of the room is a colossal torso from Elaea, the port of Pergamus.

Among the other sculptures in this room may be noticed: (1) a statue of a youth, and (2-3) two statues representing an athlete winding a diadem round his head. It is probable that the original from which both these figures were derived was the celebrated Diadumenos by Polykleitos, the contemporary of Pheidias. (4) A statue of a disk-thrower. A copy made in Roman times from a Greek original, possibly from the Diskobolos of Alkamenos. (5) Head of Euripides,

and (6) a head of Perseus or Hermes wearing winged *petasos*. (6). Head of Hera, from Agrigento. (7) Head of Asklepios, from Melos. (8) Head of Alexander the Great, from Alexandria. Against the South wall are fragments of sculpture and architecture, chiefly from the Greek islands.

On the East side is a mutilated figure of a Triton, in high relief, from Delos; an Ionic female figure from the *temenos* of Demeter, Knidos; a statue of Dionysos of the type known as the Indian Bacchus, from Posilipo; and a bust of Hercules.

On one side of the Western door a bust of Æschines; on the opposite side, the head of an unknown philosopher.

The door on the North side of the room leads to the

MAUSOLEUM ROOM.

In this room are arranged the sculptures of the Mausoleum at Halikarnassos, erected by Artemisia, about B.C. 352, over the remains of her husband Mausolos, Prince of Caria, and discovered by Mr. Newton in 1857. It consisted of a lofty basement, on which stood an oblong Ionic edifice, surrounded by thirty-six Ionic columns and surmounted by a pyramid of twenty-four steps. The whole structure, 140 feet in height, was crowned by a chariot group in white marble, in which probably stood Mausolos himself, represented after his translation to the world of demi-gods and heroes. The peristyle edifice which supported the pyramid, was encircled by a frieze richly sculptured in high relief, and representing a battle of Greeks and Amazons. Remains have been found of three other friezes but their place on the building has not yet been ascertained. The monument was further adorned with many statues and groups, some of which probably stood between the columns, and with a number of lions, which we may suppose to have been placed round the edifice as guardians of the tomb. The four sides of the monument were severally decorated by four celebrated artists of the later Athenian school, Skopas, Leochares, Bryaxis, and Timotheos. A fifth sculptor, Pythios, who was at the same time the architect of the Mausoleum, made the chariot group on the *apex* of the pyramid. The material of the sculptures is Parian

marble, and the whole structure was richly ornamented with colour. The tomb of Mausolos was of the class called by the Greeks *Heröon*, and so greatly excelled all other sepulchral monuments in size, beauty of design, and richness of decoration, that it was reckoned one of the seven wonders of the ancient world, and the name Mausoleum came to be applied to all similar monuments.

The remains of the Mausoleum in this room consist of:—

I.—SCULPTURES IN THE ROUND.

1. Two portions of colossal horses from the chariot group on the *apex* of the pyramid.

2. A statue believed to be that of Mausolos himself, and to belong to the chariot group.

3. A statue believed to be from the same group, probably representing the goddess who acted as charioteer to Mausolos.

4. A colossal seated male figure, draped in a *chiton* and mantle.

5. Torso of a colossal male figure clad in a *chiton*.

These sculptures are on the East side of the room. On the West side are:—

6. Part of an equestrian group representing a warrior in Persian costume.

7. A colossal female head; 8, part of a head of Apollo; 9, part of a bearded head.

10. A youthful male head, probably of a hero; 11, a series of figures of lions standing in watchful attitudes. They vary in scale, but the height of the largest did not probably much exceed five feet.

II.—SCULPTURES IN RELIEF.

1. Frieze of the order representing a combat of Greeks and Amazons. Of this frieze there are seventeen slabs, of which twelve, after having been removed from the Castle of Budrum, in 1846, by permission of the Porte, were presented to the Museum by Viscount Stratford de Redcliffe in the same year; four were discovered on the site of the Mausoleum in 1857, and the remaining one was purchased in 1865 from the Marchese Serra at Genoa. This frieze is arranged against the East wall of the room. On the opposite wall have been placed casts from the greater part of this frieze, with the view of showing the effect of the sculpture at a greater height.

2. Frieze, on which is sculptured a chariot race, probably representing one of the contests held at the obsequies of Mausolos. The remains of this frieze are placed on the East wall above the frieze of the order.

3. Part of a frieze representing a combat of Greeks and Centaurs, placed in a line with the frieze of the order, at the South end of the room.

4. Remains of groups in high relief, set in square sunk panels, at the South end of the room.

III.—ARCHITECTURAL MARBLES.

To the North wall of the room has been attached a restoration of the cornice of the Mausoleum, richly decorated with projecting lions' heads as waterspouts, and floral ornaments. Among the other architectural members may be noticed 1, a series of steps from the pyramid; 2, portions of architrave; 3, an Ionic capital; 4, Ionic capital, from the angle of the peristyle, under which are two drums of a column; 5, base of an Ionic column; 6, marble from the upper course of the lacunaria.

At the North end of this room are placed a series of fragments of sculpture and architecture discovered by Mr. Pullan in the ruins of the temple of Athena Polias at Prienè, and presented to the Museum by the Society of Dilettanti, in 1870:—1, the dedication of the temple of Athena by Alexander the Great, inscribed on a stone from one of the *antæ*; 2, a series of fragments of sculpture in relief, representing, apparently, a war of gods and giants; 3-4, a colossal arm and hand, probably from the statue of Athena in the temple; 5, a colossal foot; 6, a colossal female head, resembling that from the Mausoleum No. 7 *supra*; 7, a male iconic head, perhaps of a king of the Macedonian period; 8, a draped female torso; 9, an Ionic capital; 10, a capital from one of the *antæ*; 11, fragments of the cornice.

The door at the North-west corner of the Mausoleum Room leads into the

ROOM OF GREEK AND ROMAN MONUMENTS

Containing sculptures in relief mostly of a sepulchral character, but partly also votive. In Greece sepulchral monuments frequently took the form of a *stelè* or upright slab, on the face of which was sculptured the front view of a distyle temple crowned by a triangular pediment, and having between the two columns a figure or group of figures commemorative of the deceased. The central of the three *stelæ* attached to the wall, opposite the windows, may be taken as a good example of this class. Of a finer period is the

smaller *stelæ*, opposite the entrance, bearing the name Xanthippos, and representing a bearded man seated to the left and holding out in one hand a votive foot, as if to commemorate some malady from which he had suffered. What the relationship to him may have been of the two diminutive figures beside him is uncertain. Similar diminutive figures are of frequent occurrence on Greek *stelæ*.

Another variety of the Greek *stelæ* represents a side view of a temple to the extent of two columns, with figures between them, and with an indication of architrave and cornice above, the ridge being crowned with a row of palmettes, generally unfinished. Two of the large *stelæ* on the wall opposite the windows are examples of this class. Among the smaller *stelæ* of the same kind may be noticed one, farther to the right, commemorative of a physician named Jason, who is represented in the act of examining a patient.

A third variety of the Greek *stelæ* consists of a plain slab, surmounted by a large palmette, apparently with allusion to the palmettes employed as antefixal ornaments for the roof tiles of temples. Good examples are Nos. LXXXVI., opposite the staircase, and LXXI., in the third row on the floor of the Room. In the second row are several specimens from Kertch.

Another type of Greek sepulchral monument took the form of a marble vase of the shape known as a *lekkythos*, a shape which will be found in some numbers among the painted vases from Athens, in the Third Vase Room, with designs referring to death and interment. On the marble vases are frequently sculptured in low relief a scene which may represent a farewell between the deceased person and his relatives, or, as has been also thought, a meeting in Elysium. A fair example of this kind of monument may be seen in the *lekkythos* close to the entrance, on the base of which is sculptured the figure of a Sphinx seated to the front, having the two sides of its body spread out sideways. On the floor of the Room are several other interesting specimens of these marble vases.

In the middle of the second row of *stelæ* may be noticed

an oblong slab commemorative of men who had fallen in battle, but without indication of where or when the battle had been fought. On the slab is sculptured a female figure pouring a libation beside a military trophy, on the other side of which stands a warrior; behind him are seen the fore part of his horse and the head of his attendant.

In the third row are placed a series of reliefs representing banquet scenes. In these scenes the head of a horse is frequently introduced into an upper corner of the relief, and this is thought to indicate the position or rank of the person commemorated in the relief. Similarly the outline of a ship sketched in the lower part of another of these reliefs may be held to refer to the occupation of the chief person in the scene. On the other hand, there are reliefs of this description where the figures represented at the banquet are deities, in which case the relief may be considered as votive rather than sepulchral. (See *Ephemer. Arch.* 1886, pl. 3.)

Among the distinctly votive reliefs may be noticed a tablet, opposite the entrance, representing a charioteer being crowned by Victory, and farther to the right on the same wall another tablet, on which is seen the side view of a temple, with Corinthian capitals, and with a pillar on the left surmounted by a tripod. In front of a wall are two female figures recognizable as Leto, with her sceptre, and Artemis with her torch. From a comparison with other reliefs of the same kind it may be inferred that the missing portion of this tablet on the right had contained a group of Apollo Kitharoedos, receiving a libation from Victory (see Welcker, *Alte Denkmäler*, II. pl. 2). The temple in these reliefs is supposed to indicate the temple at Delphi. The sculpture is treated in the manner imitative of archaic Greek sculpture, and known as archaistic.

In the third row is a sepulchral tablet with the figure of a skeleton, and a Greek inscription asking the passer-by if he can tell now whether the deceased had been a Hylas ('beautiful') or a Thersites ('deformed').

In the fourth row are Roman cinerary urns sculptured in relief, and frequently interesting from the decorative manner in which the sculpture is executed.

The sculptures attached to the two short walls of the Room are mostly parts of Roman sarcophagi. On the wall farthest from the entrance may be noticed a long slab with figures of the nine Muses, and another slab with Apollo, Minerva, and the Muses, these latter wearing each a feather plucked from the Sirens, when the Muses had overcome the Sirens in a contest of music. Between these slabs is a group of a poet reading and a Muse holding a mask, restored from below the eyes. Above it part of a sarcophagus, representing some of the labours of Hercules, including the Keryneian stag, the horses of Diomedes, the Amazon Andromachè, the cattle of Geryon, and the Nemean lion.

On the short wall next the entrance may be noticed a slab with two portrait heads of L. Antistius and Antistia Plutia. This monument was erected by two of their freedmen.

Lower down is part of a sarcophagus, with the young chilles, disguised as a girl, among the daughters of Lykomedes. In the centre, part of a marriage scene. Towards the right a funeral car; a race of two *bigae*, drawn by goats and driven by Cupids; above this, Amazons.

A. S. MURRAY.

The East side of the Hellenic Room opens into the

ASSYRIAN GALLERIES.

A suite of three long and narrow apartments, running North and South to a length exceeding 300 feet, with an additional room or transept, crossing from their Southern extremity, contains the collection of sculptures excavated, chiefly by Mr. Layard, in the years 1847-1850, on the site, or in the vicinity, of ancient Nineveh. To these have been added a further collection from the same region, excavated in 1853-55, by Mr. Hormuzd Rassam and Mr. W. K. Loftus, under the direction of Sir H. C. Rawlinson, K.C.B., at that

time Her Majesty's Consul-General at Baghdad, and three other collections excavated or obtained by Mr. G. Smith, the first in a mission to Mesopotamia in the year 1873 undertaken by the proprietors of the *Daily Telegraph*, and presented by them to the Museum, and the two last under the direction of the Trustees of the British Museum, in the years 1874 and 1876. Further collections were also excavated by Mr. Hormuzd Rassam in 1878, 1879, and 1880–1883.

These discoveries were for the most part made in extensive mounds, formed by the natural accumulation of the soil over the *débris* of ruined edifices, in the three following localities:—

1. *Nimroud*, the ancient Calah of Scripture, on the banks of the Tigris, about twenty miles below the modern Mosul.
2. *Khorsabad*, a site about ten miles to the North-east of Mosul, which was excavated for the French Government by M. Botta, and from which was procured a part of the collection now in the Louvre, though a few specimens of sculpture have also been obtained for the British Museum.
3. *Kouyunjik*, still indicated by local tradition as the site of Nineveh, nearly opposite Mosul, on the Tigris.

This classification of the localities, which correspond broadly with three successive periods in Assyrian history, forms the basis of the arrangement adopted for the sculptures.

(1.) The monuments from Nimroud, which may be approximately described as ranging from B.C. 885 to B.C. 670, occupy the Nimroud Central Saloon, in which the visitor, entering from the Greek Galleries, first finds himself; the long apartment immediately to the South, called the Nimroud Gallery; and the western compartment of the adjoining Assyrian Transept.

(2.) The sculptures from Khorsabad, executed under Sargon, king of Assyria, who reigned about B.C. 722, are collected in the eastern compartment of the Assyrian Transept, a position not properly corresponding with their chronological sequence, but unavoidably adopted from the deficiency of space in apartments not originally constructed for this class of antiquities.

(3.) The monuments obtained by Mr. Layard from Kouyunjik, the date of which may be placed between B.C. 721 and B.C. 625—the supposed date of the destruction of Nineveh—

are arranged in the long room distinguished as the Kouyunjik Gallery. The additional collections excavated by Mr. Rassam and Mr. Loftus, principally at Kouyunjik, and placed in the Assyrian basement, may be regarded as supplementary to that contained in the last-mentioned gallery.

Besides the series of sculptures, the Assyrian collection includes a variety of smaller, but highly interesting and instructive objects, discovered at Nimroud and Kouyunjik. These are now exhibited in Table Cases in the galleries.

Babylonia and Susiana have yielded as yet few large sculptured monuments or artistic remains commensurate with the wealth and power of the Empires of which they were the seat. The principal Babylonian sites which have hitherto been more or less explored are—1. The scattered mounds of Warka, Tel-Sifr near Sinkara, Abu-Shahreïn, and Mukey-yir, all dating from the most remote antiquity, and the last supposed to represent the Biblical “Ur of the Chaldees.” 2. The Birs-i-Nimrûd, the site of the ancient temple-tower of Borsippa, commonly regarded as the remains of the Tower of Babel, the earliest portion of which was erected by an ancient king of Babylonia, though it was entirely rebuilt by Nebuchadnezzar. 3. The mounds of Babylon itself. 4. The mounds of Abu-habbah, which mark the site of Sippara of the Sun-god, the Sepharvaim of Scripture. Monuments from the above-named localities are exhibited in the Nimroud Central Saloon, and in the Assyrian room on the Upper Floor.

In accordance with the system here pursued, under which the visitor to the Sculpture Galleries is conducted, as far as possible, continuously from the later monuments to the earlier, it is necessary, after quitting the Greek collection, to pass through the Nimroud Central Saloon, by its North door, to the

KOUYUNJIK GALLERY.

The Collection of bas-reliefs in this room was procured by Mr. Layard, in 1849 and 1850, from the remains of a very extensive Assyrian edifice at Kouyunjik, which appears, from the inscriptions remaining on many of its sculptures, to have

been the palace of Sennacherib, who commenced his reign B.C. 705. It was subsequently occupied by his grandson, Assur-bani-apli, or Assurbanipal, who reigned towards the middle of the seventh century B.C. Monuments of both these kings are included in the collection. Those of Sennacherib are sculptured generally in gypsum or alabaster, those of Assur-bani-apli in a harder limestone. Most of the sculptures were split and shattered by the action of fire, the palace having apparently been burnt, probably at the destruction of Nineveh : indeed, many single slabs reached this country in 300 or 400 pieces. These have been simply rejoined, without attempt at restoration. To the left on entering is—

No. 1. A cast from a bas-relief cut in the rock, at the mouth of the Nahr-el-Kelb River, near Beyrout, in Syria, close to the immemorial highway between Egypt and Asia Minor. It represents Esarhaddon standing in the conventional attitude of worship, with sacred or symbolical emblems of deities above him, and is covered with a mutilated cuneiform inscription. In the rock, adjoining the original relief, are six similar Assyrian tablets, and three Egyptian bas-reliefs, with hieroglyphic inscriptions, bearing the name of Rameses II., who at an earlier period is supposed to have passed through Palestine.

The sculptures on the left, or West side of the Gallery, are all of the period of Sennacherib, and illustrate the wars he carried on, and the tributes he received. They are, for the most part, fragments of more extensive works. The most interesting subjects are as follows :—

No. 2. A galley, with a beak, propelled by two banks of rowers.

No. 3. Pursuit of an enemy by Assyrians, on the banks of a river overgrown with reeds. Evidently part of the next series.

Nos. 4-8. A series of slabs, mutilated in the upper part, which commemorate apparently the expedition of Sennacherib into Southern Babylonia against Merodach-Baladan, the same king, probably, who is mentioned in Scripture as having sent letters and a present to Hezekiah, and to whose messengers the Jewish monarch exhibited all the treasures of his house. The campaign is represented in the bas-relief as occurring in a marshy district ; a stream, probably that of the Euphrates, is seen filled with islands overgrown with reeds, or jungle ; in the water appear numerous fish and crabs ; upon the islands many of the enemy have taken refuge, whilst the Assyrians pursue them in boats ; and to the right (Nos. 6, 7, 8), on the banks of the stream, are collected the prisoners and spoil.

Nos. 15, 16, 17. A series, of which the upper portion is lost, representing the return from a battle.

Nos. 20-29. Part of a series, representing the siege of the city . . . -al-ammu* by the Assyrians. The city is seen on Slab No. 25, situated on a high dome-shaped hill, and the assailants advance on each side to scale the walls with ladders, whilst others, on the tops of the houses around, discharge arrows into the city. On Nos. 27-29 are represented the results of the contest, the triumph of the besiegers, and the collection of prisoners, apparently Jews, and spoil. The whole of this series is blackened by fire.

No. 26a. A small slab representing the cooking of food in the Assyrian camp.

Nos. 34-43. Part of a series of sculptures which originally lined the two walls of a long narrow gallery, leading, by an inclined plane, from Kouyunjik towards the Tigris. On the one side, descending the slope, were fourteen horses, led by grooms; on the other, ascending into the palace, were servitors bearing food for a banquet. The figures are somewhat smaller than life, designed with much freedom and truth; and, by comparison with the Panathenaic frieze in the Elgin Room, they may furnish a good point of view for estimating the capabilities and defects of Assyrian art. No. 39, on which is seen a marshal or chamberlain with a staff, was originally placed, as here, at a projection in the wall. Amongst the attendants or servitors, represented on Nos. 41-43, is one bearing in each hand a rod with two rows of dried locusts, which are to this day used as food by the Arabs. The other attendants carry wine-skins, birds, pomegranates, and other fruit.

No. 44. An arch-headed slab, with a small mutilated figure, in front of which are various symbols supposed to represent the signs of the zodiac. The lower part of the slab contains an inscription relating to the buildings of Sennacherib.

Next follow six slabs (Nos. 45-50), of a hard, fossiliferous limestone, of which the surface is in high preservation. They were sculptured under Assur-banî-apli, or Assurbanipal and represent the victories of that monarch over the Elamites, or inhabitants of Susiana.

The first three slabs, Nos. 45-47, represent a battle between the forces of Assur-banî-apli and Te-umman, King of Elam, on the plain between the river Eulæus and the city of Shushan. The successive scenes of the battle are depicted with great spirit; the rout of the Elamites; Urtaku, an Elamite prince, asking, in his despair, an Assyrian soldier to behead him; the overturning of the chariot of Te-umman (46, top row), who falls to the ground wounded by an arrow; the attempt of Te-umman to escape by the aid of Parritu,

* The beginning of the name is lost.

his son; Parritu defending his father; he draws a bow, and Te-umman calls to him to shoot the arrow; the Assyrians cutting off the head of Te-umman (47); Assyrian warriors in a chariot, carrying the head of Te-umman to Assyria (45).

The remaining three slabs, Nos. 48-50, exhibit, first, the reception at Arbela, by Assur-banî-apli, of two ambassadors from the King of Armenia; whilst the officers of the Assyrian king point out to the Armenian envoys the tortures inflicted on the Elamite prisoners. Second, an officer of Assur-banî-apli conducts Ummanigas, nephew of Te-umman, to be installed as King of Elam; the Elamites come out to pay homage to the new king; in the distance is the city of Madaktu, presenting an interesting general view of an Asiatic town. Two small slabs, placed, for want of room, on the other side of the gallery, show the journey of Umman-aldas II., King of Elam, to Assyria, after his capture by the agents of Assur-banî-apli, and the arrival of the Elamite princes in the presence of the Assyrian King: most likely incidents of Assur-banî-apli's second war against Umman-aldas II.

The remaining bas-reliefs in this room belong to the period of Sennacherib.

The next six (Nos. 51-56) formed originally part of a series illustrating the architectural works of that king, including, probably, the construction of the very edifice from which the slabs were obtained. On Nos. 51 and 52 is seen the conveyance of a colossal human-headed bull, lying sideways on a sledge, which is propelled, over wooden rollers, partly by ropes in front, partly by a lever behind. On one side is a lofty mound, which labourers are erecting with stones or earth, and which is perhaps designed for the platform of the future palace. The workmen are guarded by soldiers, and superintended by Sennacherib himself, in a chariot drawn by two men. A similar mound is represented on Slab No. 53, where captives from the city of Balada are preparing the materials for building the gate of the royal palace. On No. 54 is a portion of a group moving some weighty object, under the direction of Assyrian overseers; on No. 55 another colossal bull, represented as before; and on No. 56 the monarch, in his chariot, directing some operation sculptured on a lost portion of the series. The background of the slabs exhibits men carrying axes, saws, ropes, and other implements; and along the top are representations of the natural scenery of the country, water filled with fish, anglers floating on inflated skins, boats, banks lined with trees, and a jungle of reeds, in which are deer, and a wild sow with her young.

Nos. 57-59. Across the middle of these slabs a broad river is represented as passing. On its further bank, nearly insulated by a smaller stream, is a city, besieged by the army of Sennacherib, whilst on the right is seen a long procession of captives, with cattle and other spoil. On the nearer bank appears the king in a chariot, amidst officers and attendants, with a large collection of trophies and booty.

No. 60. A human figure, with a lion's head, of uncertain meaning.

In the centre of the room is an obelisk of white calcareous stone, discovered at Kouyunjik by Mr. Rassam, originally executed for Assur-nasir-apli, or Assur-nazir-pal, an Assyrian king who reigned about two centuries before Sennacherib, and whose principal monuments are to be seen in the Nimroud collection. It is covered with small bas-reliefs, representing the various exploits of the monarch.

Towards the North end of the room is the upper part of an obelisk supposed to be of Tiglath-Pileser I., also discovered by Mr. Rassam.

Towards the South end is a circular bowl in limestone, procured by Mr. Layard, and sculptured with bas-reliefs representing the hero Gistubar and his counsellor Hea-banî struggling with lions.

Six Table-Cases along the middle of the room contain the smaller objects discovered in the various excavations.

In Table-Case A are seals, engraved stones, and cylinders of hard stone. The following are the most important objects:—

1. A cylinder with the representation of the god Nergal, holding in one hand an unknown instrument, in the other a three-forked thunderbolt, and wearing on his head the horned cap, token of divinity. Before him is evidently a fire-altar, and figures in an attitude of adoration. The inscription is addressed to the god Nergal, for Dungi, son of Amil-Bagas (supposed to be the same as Amil-Hea or Uruk) the king. The date of Dungi is supposed to be about 2500 B.C.

2. A cylinder of green jasper, inscribed with the name of Hashamer, a viceroy under Amil-Hea or Uruk, King of Erech. The representation shows Hashamer led into the presence of Sin, the Moongod. —Presented by C. D. Cobham, Esq., H. M. Commissioner at Larnaka, 1880.

3. A cylinder of jasper, containing a representation of Darius, in his chariot, hunting lions. The inscription, which is in Persian, Median, and Assyrian, contains the words "I am Darius the great king." Found at Suez.

8. A cylinder of grey chalcedony, containing a representation of the hero Gistubar kneeling, holding aloft, by the mane and tail, a struggling lion.

9. A cylinder of chalcedony, uninscribed, with representation of an eunuch making an offering before the crescent, emblem of the Moongod. This cylinder most likely belonged to one of the Egibi family, who were of great importance in Babylonia about the sixth century before Christ.

12. A cylinder of jasper. Subject: Gistubar killing a bull, and Hea-banî, his sphinx-like friend and counsellor, killing a lion. Behind the latter is an ibex. About 3700 B.C.

21. Chalcedony cylinder. A figure, said to be the god El, subduing a gryphon and a winged man-headed bull. Above is the winged disc with a representation of the Phœnician national god. In Phœ-

nician are the following words: "Padash-radat, servant of Adath-dathar."

32. Jasper cylinder bearing a reversed representation of the hero Gistubar killing a lion, with an inscription containing the name of the scribe to whom it belonged. One of the finest productions of the Babylonian engravers.

34. Hæmatite or ironstone cylinder. The god Martu (Rimmon as god of the west), and a divine attendant or worshipper. Inscribed: "Abum-ilu the scribe, son of Numa-Martu, the servant of the god Martu." Babylonian workmanship.

56. An Hæmatite or ironstone cylinder. Subject: Two deities in conversation; Istar about to be smitten by a figure standing beside her, perhaps an illustration of her being stricken with disease by order of Ninkigal, Queen of Hades, to whose dominions she had descended. Babylonian workmanship.

59. Sardonyx in shape of a barrel-cylinder, inscribed with nine lines of writing. A dedication to Assur for saving the life of a king, of whose name only the first part (Tukulti or Tiglath) is left.

60. Agate in shape of a long barrel cylinder, containing, in six lines of mutilated inscription, the name of Sennacherib, King of Assyria 705-681 B.C.

78. Sardonyx circular object, supposed to be the eye of a statue, engraved with five lines of writing containing the name and titles of Nebuchadnezzar, King of Babylon.

Table-Case B contains terracotta tablets referring to the language, legends, and mythology of the Assyrians, together with a selection of Despatch or Report Tablets and letters.

1. A large tablet containing a short list of old Akkadian laws, with a translation in the Assyrian language, for the use of students in the Akkadian language.

2. A large tablet containing a list of cuneiform characters, together with their pronunciation and meaning.

3. A large tablet containing explanations in Assyrian of Akkadian and Sumerian words, with glosses giving the pronunciation of the ideograms.

4. Part of a tablet containing, in parallel columns, a list of the terms used in making contracts, sales, &c., followed by the names of the months in Akkadian and Assyrian.

5. Part of a tablet containing, in parallel columns, the hieroglyphic forms of the wedge-characters, with their more modern equivalents. From the S. E. Palace, Nimroud.

7. A letter to a king of Assyria from Nabû-balat-su-ikbî, who, being accused of (evidently) the crime of treason, writes to deny the charges brought against him, and to accuse his accusers. The writer complains bitterly of the treatment he had received at the hands of the Arrabi and the Martenu (the judges, seemingly, by whom he was tried).

10. A letter from five inhabitants of the city Darâta, concerning

the re-capture of their town from the Babylonians under Merodach-baladan.

11. A letter to a king of Assyria concerning affairs in Babylonia, stating that the lords of Bit-dakuri had turned with one consent to Merodach-baladan, King of Babylonia, and suggesting that reinforcements should be sent.

12. A letter from Sennacherib, whilst still crown prince, to his father (Sargon), concerning the affairs of the kingdom.

14. A report tablet from Nadinu to a king of Assyria, concerning certain consignments of Kusa horses.

14A. A report tablet from Nabû-sum-iddin upon the same subject.

15. A letter to Assur-banî-apli (Assurbanipal), from Samas-sum-ukîn his brother, then King of Babylon. About 650 B.C.

16. A letter to Assur-banî-apli (Assurbanipal) concerning the revolt of Tammariatum, King of Elam.

17. A letter from Assur-banî-apli, King of Assyria, to Sin-apla-usur, concerning Umman-igas, afterwards King of Elam.

22. A letter from Nabû-ibassî to a king of Assyria, concerning Bel-basâ, King of Gambulu, in Babylonia.

23, 23A, &c. A series of tablets supposed to record the creation of the world. The first of the series gives an account of the first three days of the creation, in which it is stated that "when on high the heavens proclaimed not, and beneath the earth recorded not a name," the Waterdeep was the begetter of all the creatures then existing, for there was not even a seed in the earth, and none of the gods had come forth. The rest of the texts, which are extremely difficult to translate, refer to the creating and placing of the heavenly bodies, the creation of creeping things, and of mankind in the stead of certain rebellious gods or angels, the war between the gods and Bisbis-tiamtu (the Waterchaos) and her servants, in which the latter were overthrown. 23E is supposed to refer to the fall of man, and 23D refers to the misfortunes of certain men who went forth and returned not, and mentions a flood. 23G is supposed to contain the legend of the tower of Babel.

24. A tablet containing the legend of the descent of the goddess Istar to Hades to seek Dumuzi (Tammuz), the husband of her youth. The tablet tells how, at each of the seven gates, she had to part with her clothing and jewels, how badly she was treated there by Ninkigal the queen, who would not let her come forth until the gods interposed, and she was let out and her clothing and jewels given back to her. The inscription ends with a lament for Dumuzi her husband, whom she had been obliged to leave in the darkness of the Underworld.

25, 25A, and 25B. Three tablets, being copies of the eleventh of the series entitled "The record of Gistubar." This text contains the account of the flood, which is told to the hero by Ûm-napistim, the Babylonian Noah, who states that the gods within Suripak, a city on the Euphrates, determined to make a Flood, and Ûm-napistim was commanded to build a ship, and to put within it all his property, the members of his family, and the beasts and cattle of the field. The

coming of the flood, its abatement, the resting of the ship on the mountain of Nizir, and the sending forth of a dove, a swallow, and a raven on the seventh day, are also told, together with the coming forth from the ship. The god Bêl, however, was angry that all the race of mankind had not been destroyed: but the god Hea appeased his wrath, the patriarch and his family were allowed to live, and the gods took him and his wife to "a remote place at the mouth of the rivers," supposed to be the region of the Persian Gulf.

26. A tablet of portents, describing what would be likely to happen if locusts enter a house, &c.

27. A tablet containing portents from the birth of children.

29. A tablet referring to the movements of certain stars.

31. A broken tablet containing, amongst other things, a list of gods and their seats.

34. A tablet containing a list of gods in Sumerian Akkadian, and, Assyrian.

35. A large and very fine tablet, containing astrological omens, &c.

36. A letter from Istar-nadin-apli to Assur-banî-apli (Assurbanipal) concerning an expected eclipse of the moon. Dated the 1st of Sebat, in the eponymy of Bêl-ellatûa, B.C. 648.

37. A report concerning an eclipse of the moon.

38. A small tablet recording the date of the spring equinox.

41. A tablet referring to the movements of the star Nin-si-anna (Venus), and mentioning the omens to be taken therefrom.

42. An Assyrian planisphere, much mutilated, containing drawings and explanations supposed to refer to the signs of the Zodiac.

43. A fragment of a planisphere containing calculations and divisions of the heavens into stated measurements.

44. A tablet containing a hymn, evidently to Anu, the god of the Heavens.

45. A fine tablet, written in Akkadian and Assyrian, containing magical formulas and charms for curing diseases, supposed to have been brought about by malignant spirits and demons.

Table-Case C contains on one side some of the tablets excavated by Mr. G. Smith, in 1874, for the proprietors of the *Daily Telegraph*, and presented by them to the British Museum; and on the other side a few of the most interesting fragments obtained by Mr. Smith in the year 1875, and by Mr. Rassam in 1878 and 1879.

1. Half a large tablet written in the Babylonian character, containing observations, both astronomical and meteorological, for the months Kislev, Tebet, Sebat, &c., and the omens indicated by them.

2. An ox's hoof in hard baked clay, inscribed with omens.

3. A fragment of a tablet of the Gistubar series.

8. A small tablet containing a short list of the standard works in the library at Nineveh.

9. A list of the kings of Babylonia who reigned during the period immediately following the Flood.

11. Part of a cylinder of Esarhaddon referring, amongst other

things, to his expedition in Egypt against Tarkû (Tirhakah), whose defeat is recorded.

12. Part of a cylinder of Assur-banî-apli, or Assurbanipal, containing a list of the kings of Palestine and Cyprus, who paid tribute to him on his way to Egypt. Among them are mentioned Baal King of Tyre, Menasseh King of Judah, Kaus-gabri King of Elam, &c., &c.

13 & 14-14e. Parts of cylinders containing the annals of Assur-banî-apli, King of Assyria B.C. 668-626.

15 & 16. Epigraph-tablets containing explanations of the scenes sculptured on the palace walls.

17. A syllabary in four columns, containing Akkadian and Assyrian geographical names.

24. A mutilated tablet containing part of a fable, in which a horse and an ox hold long conversations.

25. A fragment of the 6th tablet of the Gistubar series, referring to the overcoming of the divine bull sent by Istar against the hero and his followers.

26. A fragment supposed to belong to the flood-legend, referring to the going into the ark.

27. A fragment supposed to refer to the creation of insects.

29. Text of an ancient Babylonian king, in the Akkadian and Assyrian languages.

39, 40, & 41. Bilingual lists.

42 & 43. Syllabaries in four columns, one of which contains a list of plant-names in Akkadian and Assyrian.

44. Part of a Bilingual list containing the meaning of the root *nâru* or *nêru*, from which the word *nêr*, meaning 600, came.

47. A fine tablet, containing warnings to kings against injustice.

48. Fragments of an eight-sided terracotta cylinder, containing the account of Sargon's expeditions against Ashdod, Media, Lulumî, Ellipâ, &c., &c.

54. Part of the text of the war of Assur-banî-apli against Urtaki, King of Elam, containing an account of the appearance of the goddess Istar to the Assyrian seer, promising victory to the Assyrian king.

55. Part of a barrel cylinder of Bêl-zakira-iskun, or Bêl-sum-iskun, the last King of Assyria but one.

Table-Case D contains on one side historical texts, and on the other a part of the collection of Assyrian contract tablets.

1. A roughly-written tablet of Tiglath-pileser I., recording his conquests in Moschia, Urumia, Hatî, Lulumî, &c., &c. B.C. 1120-1100.

2. A large tablet inscribed with the annals of Tiglath-pileser III., recording his campaigns against Merodach-baladan, King of Babylon, the people of Ararat, Milidda, Kumuhu, &c., and later on against Palestine, when Sanibu king of Beth-Ammon, Solomon king of Moab, Mitinti king of Askelon, Ahaz king of Judah, &c., &c., gave tribute.

3. A small tablet recording the recovery by Sennacherib of the

crystal seal of Tukulti-Ninip I., which had been carried off by a king of Akkad (Babylonia) 600 years before.

5. Part of an eight-sided cylinder containing the annals of Senacherib.

7. A large terracotta tablet containing an inscription of Esarhaddon, king of Assyria, and mentioning the name of Bêl-banî, a king of Assyria, otherwise unknown.

8. Part of an epigraph tablet referring to the sculptured scenes of Assur-banî-apli's campaigns in Elam, represented on slabs 45-47 in the Kouyunjik Gallery.

11. Part of a tablet referring to Assur-banî-apli's campaigns in Elam and Arabia, in the former of which he refers to the matter of the recovery of the statue of the goddess Nanâ, carried to Elam by Kudur-nanhundi 1635 years before.

12. Part of a tablet referring to the same subject.

13. Terracotta tablet containing Assur-banî-apli's campaign against Tirhakah, King of Elam, and mentioning his relations with Gyges, King of Lydia.

16. Part of a tablet inscribed with a list of the kings of Babylonia, with remarks about their reigns.

17 & 18. Tablets containing the Assyrian canon of names of Eponymous officers, from about 909 B.C. to 669 B.C.

18a. Part of a tablet containing the synchronous history of Assyria and Babylonia.

20. Part of terracotta bowl or knob containing the name of Assur-rêš-išî, King of Assyria about 1150 B.C.

21. Part of a similar object with the name of Sargon, King of Assyria about 722 B.C.

22. A terracotta tablet in the shape of an olive referring to the sale of two omers of corn. Dated in the eponymy of Assur-dâin, King of Assyria, 771 B.C.

29. A terracotta tablet recording the sale of three slaves, belonging to Minahimi (or Menahem), for one mana of silver "according to the mana of Karkemish." On the side, in Phœnician, are the words "To Menahem."

37. Inner tablet and outer case recording a loan of 17 shekels of silver, dated the 21st of Nisan, in the eponymy of Rammānu-bêli-na'id.

38. Inner tablet and outer case recording a loan of 9 mana and 15 shekels of silver. Dated the 16th of Sivan, in the eponymy of Sa-Nabî-sû, 656 B.C.

39. Inner tablet and outer case recording the sale of a field, dated in the eponymy of Danānu, governor of Mansuâte, 680 B.C.

40. Inner tablet and outer case recording the sale of two measures of grapes or wine, dated in the eponymy of Mannu-kî-Rammānu, 683 B.C.

41. Inner tablet and outer case recording a loan of 10 shekels of silver, dated in the eponymy of Rammānu-rimāni. On the edge is a Phœnician inscription.

43. Terracotta tablet recording the sale of Usi' (Hosea) and his

two wives, Me'sâ and Badia, with others, in all seven persons. Dated in the eponymy of Danānu, B.C. 680. On the edge is a Phœnician inscription.

44. Sale of a house and field, dated in the eponymy of Sin-sarra-usur, about 643 B.C. On the edge, in Phœnician, are the words "The giving up of the field. . . ."

45. Sale of a slave named Arbail-sarrat, dated in the eponymy of Sin-sarra-usur, about 643 B.C. On the edge, in Phœnician, are the words "The giving-up of Arbail-sara." (Arbail-sarrat.)

46. Exchange of a slave named Istar-dûr-kâli, dated in the eponymy of Sin-sarra-usur, about 643 B.C. On the edge, in Phœnician, are the words "The giving-up of Istar-dûr-kâli."

51. Sale of the female slave Hambusu and her daughter to Lukû, for 1 mana 8 shekels of silver. Dated in the eponymy of Silim-Assur, about 659 B.C. On the edge, in Phœnician, are the words "The giving-up of Habbus (Hambusu) to Lukah (Lukû).

Table-Case E contains iron and bronze implements from Assyria and Babylonia, but most of these objects seem to be of a very late date.

I.1. An iron sword from Erech (Warka).

I.2. Fragments of iron swords from Babylonia.

I.3. A knife or reaping-hook from Nimroud.

I.4. An iron reaping-hook from Nimroud.

I.5. Iron spear-heads from Arban, Babylonia.

I.6. An iron arrow-head from Babylonia.

I.6B. A three-bladed arrow-head from Kouyunjik.

I.8. Some fragments of chain armour, from Kouyunjik.

I.11. A fragment of iron cased with bronze.

I.12 & 12A. Iron nails.

I.15. A shallow iron vase or ladle with spout.

I.16, 16A, & 17-17K. Iron fetters and armlets.

B.7. A large bronze bowl, unornamented, supposed to be part of the furniture of the Temple at Nimroud, but most likely of later date.

B.8. A bronze bowl or dish, with in-bent rim, containing bones of the human hand, with some bronze rings. Partly restored.

B.10. A bronze bowl, partly restored, containing human bones and some pieces of wood. From Nimroud (?).

B.11. A shallow dish containing the bones of a hand, on one of the fingers of which is a bronze ring. From Nimroud.

B.13. Bronze vase with pointed end, ornamented at top and bottom with a tongue and guilloche ornament.

B.15. Bronze vase with a square base, covered with a pattern in imitation of basket-work.

B.17, 18, & 19. Bronze vases or ladles from Nimroud.

B.20 & 21. Bronze ladles from Nimroud.

B.24. Bronze funnel with strainer within, from Nimroud.

B.34, 34A, & 35-39. Bronze nails from Nimroud and Kouyunjik.

B.44. Fragments of bronze styles.

B.49-52. Bronze ornaments, perhaps parts of chariot and harness trappings, from Nimroud.

Table-Case F contains also bronze implements.

B.53-55. Bronze mirrors.

B.56. A large bronze disc, use unknown.

B.57-66. Bronze rings, fetters, and chains.

B.67. Pivot of a door or gate.

B.68. Bronze ring with clamp for fixing in a wall, evidently to receive the upper pivot of a gate.

B.69, 69A & 69B. Long bronze instruments, supposed to be chisels, from Tel-Sifr.

B.70, 71 & 71A. Bronze axe-heads.

B.72. Bronze axe-head, knife, and chisel, stuck together by the oxidation. From Tel-Sifr.

B.73-75. Axe-heads.

B.76-77. Bronze adzes from Tel-Sifr.

B.78 & 78A. Bronze hammers from Tel-Sifr.

B.79-79c. Arrowheads.

B.80-84. Bronze knives, &c.

B.88-90B. Bronze handles of vessels.

B.92. Small bronze figure of a horse.

B.94. Portions of bronze sword-sheaths from Nimroud.

B.95. Part of a bronze sceptre with silver plating, from Nimroud.

NIMROUD CENTRAL SALOON.

With this room commences the series of sculptures excavated by Mr. Layard in 1847 and 1850, in different parts of the great mound at Nimroud; with which have been placed one or two sculptures since obtained by Mr. Rassam from the same locality.

To the left of the door, on entering from the Kouyunjik Gallery, is a small group of slabs in relief, consisting of sculptures discovered in the South-western edifice of the great mound, which is believed to have been constructed by Esarhaddon, the son and successor of Sennacherib, towards the beginning of the seventh century B.C., with materials obtained, in a great measure, from the spoliation of the palaces erected in other parts of Nimroud by the earlier Assyrian dynasty.

The most important object in this group is a large bas-relief, divided horizontally into two tiers, the upper representing the evacuation of the city Azkuttu, and the lower an Assyrian monarch in his chariot. The

inscription, of which a part exists on this slab, and the remainder was upon others adjoining it, recorded the receipt of tribute from Menahem, King of Israel, and thus indicates that this sculpture was executed for Tiglath-pileser III., though subsequently transferred by Esar-haddon to his own palace. Above and to the left are parts of battle scenes.

Near these is a head, on a larger scale than any yet brought to Europe, of a man-headed bull, supposed to be of the time of Esar-haddon himself.

In the middle of the room stands one of the most important historical monuments which have been recovered from Assyria, an obelisk in black marble, found near the centre of the great mound. It is decorated with five tiers of bas-reliefs, each continued round the sides; and the unsculptured surface is covered with cuneiform writing, recording the annals of Shalmaneser II. for thirty-one years, commencing about B.C. 860. The bas-reliefs illustrate the presentation of offerings to the king by his numerous tributaries, and the inscriptions record the names of the donors, amongst whom the name of Jehu "son of Omri," the Israelitish king (whose tribute-bearers are represented in the second row of sculptures) occurs. The annals of Shalmaneser, which are inscribed on the unsculptured part of the obelisk, record his encounters with Ben-Hadad and the Syrian league, his expeditions in Babylonia, the defeat of Hazael, the reception of tribute from the Tyrians, Sidonians, and Gebalites, &c., &c., with many other important historical facts.

Against the two pilasters stand two statues excavated by Mr. Rassam in the South-eastern edifice of Nimroud, each representing the god Nebo, and bearing an inscription to the effect that it was made by a sculptor of Nimroud by the order of Rammānu-nirari III., king of Assyria 812-783 B.C., and of his wife Sammuramat, who is supposed to be the original of the somewhat mythical Semiramis of the Greek and Roman writers. Here, too, are placed some of the larger antiquities discovered by Mr. Rassam in 1878-1882. These are a stone, inscribed with a grant of privileges to Ritti-Marduk, by Nebuchadnezzar I.; a grant of land by Meli-Sihu, king of Babylonia about 1107 B.C.; another of Nabû-ukîn abla, king of Babylonia; an altar dedicated by Assur-nasir-apli, king of Assyria 885 B.C., to the god Bel for the preservation of his life; a stone referring, seemingly, to grants made by Rammānu-nadin-sum, Rammānu-sum-nasir, and Meli-Sihu, kings of Babylonia 1143-1107 B.C.; a monolith, apparently of Samas-sum-ukin, or Saosduchinos, king of Babylonia 667 B.C.; a cylindrical object inscribed with the genealogy of Rammānu-nirari II., king of Assyria B.C. 913; a sale of a field in the time of Marduk-nadin-ahi, king of Babylonia; another with a bas-relief of that king; and a coffer from the temple of Balawat, bearing an inscription of Assur-nasir-apli, king of Assyria 885 B.C. All the above grants of land, &c., are carved with the emblems of the Babylonian gods, the supposed ancient forms of the signs of the Zodiac. On the other side of the pilasters stand portions of inscribed slabs from Karkemish, excavated by Consul Henderson in 1879.

On the opposite, or Western side of the room, are some bas-reliefs discovered by Mr. Layard in the ruins of the Central edifice at Nimroud, which are supposed to be intermediate in date between the ruins already referred to and those of the great edifice at the North-west quarter of the mound. The subjects are chiefly military.

To the left, or Southern side of the passage from the Hellenic Room, is seen the evacuation of a captured city, in which (as well as in the bas-relief immediately above) the various quadrupeds introduced are portrayed with great fidelity and spirit, the sculptor, as usual in Assyrian art, exhibiting greater power in the treatment of animal subjects than of the human form.

On the other side of the passage are three representations of sieges, in which the mounds thrown up by the besiegers, their battering-rams, and archers masked by loop-holed screens, evince their military skill, whilst the three impaled captives, on one of the slabs, give equal evidence of their cruelty.

Above these are two heads, known from the inscription on the left-hand slab to represent Tiglath-pileser III. and an attendant.

Against the columns are placed two tablets, with figures and inscriptions, that on the right being of Shalmaneser, and that on the left of Assur-nasir-apli, found at Kurkh; on the former Ahab is mentioned. On the left there is also a fragment of a monument containing a bilingual inscription of Hammurabi, a king of Babylonia, who reigned about 2120 B.C.

The remainder of the Nimroud collection belongs altogether to the period of Assur-nazir-pal, or Assur-nasir-apli, the earliest Assyrian monarch of whom any large monuments have been procured, and who commenced his reign about B.C. 885. The sculptures were found by Mr. Layard partly in the ruins of an extensive edifice at the North-west quarter of Nimroud, and partly in two small adjacent temples of the same date, one of which was dedicated to the Assyrian god Ninip.

Beside the door into the Kouyunjik Gallery is a colossal lion, which, with a companion figure, decorated the sides of a doorway in one of the small temples just mentioned. It is covered with inscriptions, and, like all the figures found in similar situations, provided with five legs, so as to appear perfect both from the front and the side.

Near this stands a small statue, on its original pedestal, found in the same temple with the lion, and representing Assur-nasir-apli.

Of the remains of the North-west edifice the principal are two colossal figures, one a winged and human-headed lion, and the other a bull, not originally forming a pair, but taken from two different doorways.

Though of smaller dimensions than usual, they are, both in delicacy of execution and excellence of preservation, amongst the finest specimens of Assyrian art.

Over the North door leading into the Kouyunjik Gallery is a lintel from the palace at Kouyunjik, representing a vase and two dragons.

In this saloon are two Table-cases containing tablets of baked and unbaked clay from Babylonia. That marked A has hymns, syllabaria, canons of Babylonian kings, omens, &c., &c. The following are the more noteworthy :—

2. A fragment of a tablet inscribed with the introductory paragraphs of the story of the Flood, announcing the coming of the calamity, and instructing Um-napistim, the Chaldean Noah, to destroy his house and build a ship in which to save himself and his family.

4 and 4A. Duplicate tablets, inscribed with a hymn to the setting sun in Akkadian and Semitic Babylonian.

5. A tablet inscribed with hymns to Merodach and Zir-panitum his divine consort.

9. A tablet inscribed with a list of the gardens of Merodach-baladan.

11. A very fine syllabary of baked clay, dated in the 10th year of Artaxerxes (442 B.C.).

19—19B. Three small limestone tablets of Gudea, viceroy of Lagas about 2500 B.C.

20 and 21. Chronological lists of Babylonian kings.

22. A fragment of the great Babylonian chronicle, giving the history of the country from 553 to about 538 B.C., referring to the defeat of Astyages by Cyrus (549 B.C.) and the capture of Babylon by the same king (538 B.C.).

23. An ancient copy of an inscription of Dungi, king of Babylonia about 2500 B.C.

32. Tablet with part of a map of Babylon.

34. A very fine Babylonian calendar of lucky and unlucky days.

35—35c. Texts inscribed with lists of square and cube roots.

41. A very fine omen-tablet of baked clay, principally referring to the treatment of children.

The Table-case marked B contains trade documents, extending over a period of nearly two thousand years. The following are the principal texts :—

3. A tablet with its envelope, inscribed with a deed of partnership between Sini-Innanna and Iribam-Sin, made during the reign of Hammurabi (about 2120 B.C.).

4—11. Tablets, with their envelopes, referring to the buying, selling, or giving of property. Dated in the reigns of Hammurabi (about 2120 B.C.) and Samsu-iluna, his son.

19. Part of a tablet recording the adoption of a child. Dated in the third year of Sargou of Assyria (707 B.C.).

30. A large baked clay tablet recording the sale of a house and grounds in the province of Tê within Babylon. Impressed with

cylinder-seals and nailmarks. Dated in the 26th year of Nebuchadnezzar (578 B.C.).

37. A tablet recording a loan of twelve mana of silver, granted by the son of Neriglissar to Sum-ukîn. Dated in the 2nd year of Neriglissar (558 B.C.).

40. A small tablet referring to a right of way. Dated in the 1st year of Nabonidus (555 B.C.).

43. A large and beautiful baked clay tablet, referring to the sale of a large field situated within the province of Babylon. Impressed with seals and nailmarks. Dated in the 3rd year of Nabonidus (552 B.C.).

44—46A. A series of tablets referring to the affairs of Bin-Addunatan and his wife Bunanitu, including a law-suit brought by the wife, after the death of her husband, against her brother-in-law. Date, 2nd—9th years of Nabonidus (553—546 B.C.).

49. Gift of a slave by Ikîsâ to his daughter-in-law. Dated in the 13th year of Nabonidus (542 B.C.).

57. Tablet referring to the apprenticeship of a slave. Dated in the 3rd year of Cyrus (535 B.C.).

61. A large tablet recording the sale of some landed property in Babylon. Dated in the 6th year of Cyrus (532 B.C.).

62. A will or deed of gift. Dated in the 7th year of Cyrus (531 B.C.).

65. A tablet referring to the redemption of a mortgaged field by E-sagila-bêlît, a Babylonian lady. Dated in the 9th year of Cyrus (529 B.C.).

66. A loan-tablet dated in the 1st year of Cambyses king of Babylon, Cyrus his father being at that time "king of countries."

70. Tablet referring to the dowry of Âmat-Nanâ. Dated in the 3rd year of Cambyses (526 B.C.).

78. A record of the sale of a house situated in the district of Tê within Babylon. Dated in the accession-year of the Pseudo-Nebuchadnezzar (521 B.C.).

86. Tablet referring to the sale of a ship. Dated in the 10th year of Darius (510 B.C.).

89. Tablet referring to the dowry of Âmat-Ka, a Babylonian lady. Dated in the 16th year of Darius (504 B.C.).

92. Tablet referring to the sale of a ship. Dated in the 26th year of Darius (494 B.C.).

96. Record of the letting of a house. Dated in the 36th year of Darius (484 B.C.).

97. A tablet with a plan of a field.

104. Record of a payment of 25 shekels of silver as rent of a house for a year. Dated in the 1st year of Xerxes (484 B.C.).

106. Record of the sale of a female slave for one mana and eight shekels of silver. Unknown writing on the reverse and edges. Dated in the 23rd year of Artaxerxes (442 B.C.).

107. Tablet inscribed with a kind of deed of partnership. Dated in the 28th year of Artaxerxes (437 B.C.).

111—114. Tablets from Erech (Warka), referring to the mort-

gaging of the incomes of the temples in that city. Dated in the reigns of Seleucus II., Antiochus III., and Demetrius (222 B.C.—150 B.C.).

115—117. Tablets referring to the payment of tithes or offerings to, and the granting of a loan from, certain of the temple-treasuries of Babylonia. Dated in the Seleucian and Arsacean eras (103—93 B.C.).

118. A small tablet from Cappadocia referring to certain consignments of horses or mules. About 650 B.C.

The South door leads into the

NIMROUD GALLERY.

This room contains a continuation of the series last described. The bas-reliefs on the West side were all found in a chamber of the North-west edifice. Those on the opposite side are partly from other chambers of the same edifice, partly from the small adjacent temple of Ninip. The slabs with large figures bear inscriptions running horizontally across the middle; those with small figures have generally had inscriptions on the border above and below, though these have in many instances been cut off in ancient times. The double row of slabs occupying the greater part of the West side is arranged exactly as in the original building, excepting that a break occurs in one place, where some slabs have been lost.

The following are the most interesting subjects in this room, commencing on the left, or East side. The first eight slabs are from the North-west edifice:—

No. 18. A winged figure, carrying an ibex and an ear of corn.

No. 19. Two persons, distinguished by their caps and pointed shoes as foreigners, bringing with them two monkeys, as tribute to some personage represented on a lost slab.

No. 20. The king, Assur-nazir-pal, or Assur-nasir-apli, in a richly-embroidered dress, and the cap distinctive of royalty, with a sword, of which the hilt is elegantly decorated with wrestling lions.

Nos. 21—26. Six slabs, representing the king among his attendants, supernatural and human, apparently returned from battle or the chase. The large dimensions, elaborate execution, and almost perfect preservation of this series, places it among the finest examples of Assyrian bas-relief. The figures are all sumptuously attired, their robes fringed

and embroidered with sacred or mystical ornaments; their sandals are painted in black and red, the bows of the eunuchs red, and the eyes of all of them black. It may be observed that the parts here indicated, together with the hair in some cases, and the necks, and edges of the mouths, of two men with lions' heads on two slabs hereafter mentioned, are the only objects on which colour is discernible in any of the Assyrian sculptures; nor does the condition of the surface of those sculptures at all confirm the idea that the whole was originally coloured.

The succeeding slabs (Nos. 27-30) are from the small temple of Ninip. Nos. 27 and 28 stood originally, as here, at right angles to each other, No. 27 being on the external wall of the building, and Nos. 28, 29, on the side of a doorway leading to one of the chambers. On the opposite side of the doorway was a similar group, of which the slab on the external wall (No. 32) was alone removed by Mr. Layard.

Nos. 28, 29. A four-winged figure, with a three-forked thunderbolt in each hand, pursuing a monster or demon; a composition which, from its repetition on each side the doorway, probably typified the expulsion of the Evil Spirit from the temple. Although shattered into fragments, and much decomposed by fire, these slabs still display considerable merit in design.

No. 29*. A restoration of the slab which originally occupied the position corresponding to this, and the same in subject as the next.

No. 30. Slab from the opposite side of the doorway, forming the companion to No. 29.* It presents a figure of the Fish-god, Dagon, or one of the priests of his temple.

The remaining bas-reliefs in this room are all from the North-west edifice.

No. 33 represents an eagle-headed figure, evidently a deity, supposed by some to be Nisroch, in whose temple Sennacherib was slain.

No. 35. A four-winged figure, holding a necklace, evidently the goddess Ishtar of Nineveh.

No. 36. A lion-hunt, which, though originally belonging to the North-west edifice, had been removed in ancient times, and was found in an isolated situation. It is here placed, for the purpose of comparison, opposite to some slabs of similar subject.

Nos. 37-40. A collection of bas-reliefs, representing what are believed to be religious rites. In each group two figures are seen, standing or kneeling before a species of tree, whose foliage is sculptured similarly to that known as the "honeysuckle ornament" of Greek architecture and

vase-painting; one hand of each figure is raised, and generally holds some mystic offering or symbol, such as a fir-cone, a pomegranate-branch, a necklace, &c.

Upon the West side of the room is a similar subject (No. 2), on a bas relief within a boldly-projected border; two kings are here introduced in the conventional attitude of sacrifice or adoration, and each attended by a winged and triple-horned figure; above the mystic tree is a small figure within a winged circle, holding a ring. This same symbol, which is supposed to represent the god Assur, reappears, under a modified form, in some of the battle-scenes, where it seems to watch over the person of the king, and sometimes draws a bow at his enemies.

The double frieze, which next succeeds, may be regarded as illustrating the prowess of Assur-nasir-apli, both in the chase and in war.

First come the hunting-scenes—Nos. 3*a* and 3*b*, a bull-hunt, and the successful return; Nos. 4*a* and 4*b*, a lion-hunt, with similar sequel.

Afterwards the military scenes, among which may be distinguished—

Nos. 7*b*–9*b*. The passage of a river by the king and his army. The chariots are embarked in boats; the horses swim behind, guided by halters; many of the soldiers are likewise swimming, supported by skins filled with air; others on shore are inflating skins previously to entering the stream.

Nos. 10*b*–12*b*. The capitulation of a city, and the king receiving the prisoners and spoil, a subject extending over a part of slab No. 13*b*. The original of No. 12*b* was so shattered, that Mr. Layard did not attempt to remove it, but made a careful drawing, from which has been executed the painting which here fills the vacant space. A portion of this slab subsequently obtained is opposite.

Nos. 11*a*–13*a*. The return from battle. To the left is seen the ground plan of a circular building, divided into four apartments, in each of which are figures preparing food; adjoining is a tent, with horses and grooms; beyond are soldiers at their games, and musicians; and to the right, the king in a triumphal procession.

Nos. 13*b*–15*b*. Siege of a city by Assur-nazir-pal, or Assur-nasir-apli, a subject presenting many curious details of military architecture and engineering, both aggressive and defensive; walls with serrated parapets, arched gateways with ornamental mouldings; the assailants mining, breaching, and scaling; a battering-ram plied from the interior of a moveable machine, surmounted by a tower, which is filled with archers and slingers; the besieged lowering grappling-irons from a bastion to catch the ram, and hurling firebrands to ignite the machine; the besiegers playing water on the flames; and each side discharging arrows and stones.

No. 17. A winged figure, with a stag and a branch of flowers.

No. 17*a*. (Near the southern end of the gallery.) Upper part of a male figure, with the eyes and hair tinted black, exhibiting a greater amount of artificial colour than any other Assyrian sculpture yet discovered.

In the middle of the room are seven Table-Cases, two of which contain antiquities from Babylonia, and the rest miscellaneous small objects found at Nimroud, chiefly in the ruins of the North-west edifice, and probably therefore of the age of Assur-nasir-apli, about B.C. 885.

Cases C and D contain some of the most interesting articles in the collection. The principal are a series of ivory-carvings from the North-west edifice, one having an Egyptian name within a hieroglyphical cartouche, and many others exhibiting Egyptian figures or decorations,—a conclusive proof of an intimate connection between Egypt and Assyria at a very early period; a large variety of ivory-carvings of more purely Assyrian character (one with a Phœnician inscription) found in the South-east edifice.

Case E contains some miscellaneous objects and ornaments from Babylonia; some small bronze figures of Gudea, viceroy of Lagas (Tel-lo) holding an inscribed cone supposed to be the firestick. Also some bronze bowls, engraved with elegant designs, and in some cases, the name of the owner in Phœnician characters on the edge.

Case F has some more bowls, and a remarkable collection of bronze weights, in the form of recumbent lions, on some of which are engraved bilingual inscriptions, in the Phœnician, and cuneiform or Assyrian characters.

Case G contains several bronze bowls, with embossed and engraved ornaments of great beauty and curiosity, some of distinctly Egyptian style, such as winged gryphons, scarabæi, &c.

Case H has miscellaneous bronze objects, small bells, weapons, and parts of articles of furniture, miscellaneous objects of blue composition, stone, etc., with specimens of the wood used by the Assyrians; also a very fine calf's head in ivory, from Sepharvaim; some shells engraved with mythological designs; and some clipped and mutilated coins, and other objects, evidently the remains of a silversmith's workshop, from Babylon.

Case I contains objects in bronze and iron, including parts of thrones, two fragments with Phœnician inscriptions, bowls containing the bones of the hands of enemies, &c., &c.

In the middle of the room are also two stone objects from Assyria. The first is an arch-headed monolith of Samsi-Rammānu, king of Assyria from 825 to 812 B.C. This monument has a bas-relief, representing the king in the conventional attitude, having the so-called signs of the Zodiac in the field above. The back and sides are covered with an inscription in archaic characters. The other is a broken obelisk of Assur-nasir-apli, with reliefs similar to those on the Black Obelisk.

At the North-west angle of this Gallery is a door leading into the

PHœNICIAN ROOM.

This room contains monuments from Phœnicia, Palestine, Carthage, and Cyprus.

The tract of land occupied by the Canaanites or Phœnicians in very early times extended from Lebanon to the Dead Sea, and from the sea-coast of the Mediterranean to the River Jordan. According to Gen. x. 15-20, the ancestor of the Phœnicians, Canaan, was the father of eleven children, each of whom became a patriarch, and gave his name to a tribe. The division of the land of Canaan among the tribes was as follows:—The Gîrgashite and Hivite dwelt at the western foot of Lebanon; the Arkite, Sinite, Arvadite, and Zemarite dwelt north of Tripolis; the Hamathite dwelt in the north; and the Hittites, Jebusites, and Amorites dwelt in the south of Palestine. The ancient name of Phœnicia was Canaan, “the lowland.” The Greek name, Phœnikē, signifies the “land of Palm.”

About 1300 B.C. the Canaanites, after many hard battles with the children of Israel under the leadership of Joshua, the son of Nun, were driven from their mountain and other territory to the sea-coast. Although the Canaanites had inhabited Palestine for a very long time, it appears that they were not autochthonous, but had migrated thither from the East. Strabo thinks that they came from the islands in the Persian Gulf. The Bible has preserved the names of some of the original inhabitants of the land under the forms of Rephaim, Emim, Zamzumim, Horaim, and the “sons of Anak.” It is certain that the Phœnicians were settled on the little plain at the foot of the Lebanon mountains at the time of Abraham (Gen. x. 19; xv. 21). Old writers attribute a great antiquity to the Phœnicians, for Herodotus says that the temple of Herakles in Tyre had existed for twenty-three centuries, and Isaiah alludes to Tyre, one of the most important of Phœnician cities, as the city of “ancient days.”

After the Phœnicians had been driven out from their land by Joshua, the chief of their cities were Tyre and Sidon. Isaiah speaks of Tyre as the “daughter of Sidon,” but

Greek authors call Tyre the "mother of the Phœnicians," and Solomon sent to Hiram of Tyre as the chief of Phœnicia. The ships of Sidon were early known, and their makers set out in them to find a home in the West. A record of this time of Phœnician emigration has been preserved by Procopius and Suidas. The former mentions (*De bello Vandalico*, II. 10) that in his time two huge stone stelæ existed in the Numidian town of Tiris, inscribed by the inhabitants, in Phœnician, with the legend, "We are they who fled from before Joshua the Robber, the son of Nun."

Phœnicia was overrun by Shalmaneser II., Sennacherib, Esarhaddon, and other Assyrian kings. About B.C. 352 the Phœnicians tried to regain their independence against Persia; they were, however, betrayed. Alexander captured Tyre after the battle of Issus. Phœnicia was the theatre of great wars during the time of the Seleucidæ, and when the Roman empire extended to Western Asia it was annexed to Syria.

The Phœnician language belongs to the middle Semitic or Canaanitic group of the Semitic languages, and stands very close to the Hebrew. Phœnician colonies were found in nearly all civilized countries at that time. Their most important seats of commerce in the Mediterranean and Bosphorus were:—Cyprus, Citium, Amathus, Paphos, Karpasia, Kerynia, Lapethus, Rhodes, Melos, Crete, Itanus, Lampe, Thasus near Thrace, Galepsus, and Pronectus. In Sicily, Sardinia, the Balearic and other isles, they had many cities. The principal Iberian colonies were Abdera, Baelo, Carthage, Gades, Hippo, Utica, Leptis, Malaca, Tunis, &c. Carthage, the "new city," is said to have been built during the reign of Pygmalion. Dido, the supposed foundress of the city, is but one of the titles of the goddess Astarte.

The Phœnicians were chiefly traders and sailors, so much so that in later days the name Phœnician or Canaanite came to mean "merchant" or "trader." Their fleets were employed under Darius and Xerxes in the wars between the Persians and Greeks. In very early days they traded with Egypt, and had important emporiums in Ethiopia and India. Their principal articles of merchandise consisted of glass, ivory, metal work, perfumes, wine, precious stones, purple and fine

linen, and embroidery. The celebrated purple dye was obtained from the murex and buccinum shell-fish. Phœnician work in gold, silver, and bronze was famous all over the world. The bowl which Menelaus gave to Telemachus was of Phœnician workmanship, as was also the silver vase proposed by Achilles as the reward in the funeral games of Patroclus (Homer, *Od.* iv. 618; *Il.* xxiii. 743). Their trade in scents must have been enormous, and it was from the Phœnicians that the Hebrews obtained the names myrrh, cinnamon, cassia, nard, aloes, as well as those of weights and measures, as maneh, gerah, kab, kor, seah.

In their buildings they used the cedar obtained from the neighbouring mountains, cypress wood and marble. Their streets were well paved, and Herodotus says that they built good canals, havens, and dams to keep out the sea. They built huge cisterns and aqueducts; and the tunnel with the inscription leading from the spring to the Pool of Siloam is of Phœnician workmanship. The oldest known inscription in Phœnician characters is that of Mesha, King of Moab about B.C. 900; and that in the tunnel above mentioned is most probably the next in point of antiquity, being of the period about B.C. 700. The names of the gods most commonly found on the Phœnician monuments are, Baal-Hammân, Tanith, Eshmun, Resef-Mikal, Melkarth, and Ash-toreth.

On the left-hand side of the room are Hebrew gravestones, and a cast of the Moabite stone.

Palmyrene bust inscribed with the name of Wahballât, son of Bôlhâ, son of Bôphâ Ahîthûr.

Palmyrene bust inscribed with the name of the daughter of Ogailû Shalmâwî, the wife of Rabb-êl-Yarha.

Palmyrene bust inscribed with the name of Tibôl, son of Lishmesh Tibôl the elder.

Palmyrene bust with the name broken away.

Palmyrene bust with the name of Yahribole [Jahriboles] son of Rab-el-Šhame. Presented by Philip Henderson, Esq.

Palmyrene bust inscribed with the name of Allâ, daughter of Yarhai Abâb. Dated in the 425th year of the Seleucian era = A.D. 113—114.

Palmyrene bust inscribed with the name of Akme, daughter of Habbâzi.

1. Gravestone erected to the memory of "the venerable, the good, the upright Zechariah, the son of Rabbi David, who was gathered to his everlasting habitation in the month Nisan, year" Aden.

2. Gravestone erected to the memory of "the much-esteemed Rachel, the daughter of . . . , who was gathered to her everlasting habitation" Aden.

3. Gravestone erected to the memory of "Perah, the son of Yehoshua, who was gathered to his everlasting habitation on the eve of the third day of the month Chislew, in the year 1628" (era of contracts)=A.D. 1317. Aden.

4. Gravestone erected in honour of . . . , the son of Moses. Aden.

5. Hebrew sepulchral tablet of Mashta, the daughter of David, dated the 12th day of the month Ab, the 29th year of the era of contracts. Aden.

In the middle of the room are:—

1. Cast of the Moabite stone, presented by the Museum of the Louvre. The Moabite stone was discovered by the Rev. F. Klein, at Dibhân, in the land of Moab, August 19th, 1868. It contains an inscription of thirty-four lines, about an inch and a quarter apart, running across the stone. It is 3 feet 10 inches high, 2 feet in breadth, and $14\frac{1}{2}$ inches in thickness. The restorations are made from a paper impression made before the stone was broken and the fragments scattered. About two-thirds of the stone, consisting of twenty-eight fragments, have been recovered.

The monument gives an account of the war of Mesha, king of Moab, against Omri, Ahab, and Ahaziah, kings of Israel. After the death of Ahab, Mesha, who had agreed to pay to the king of Israel "an hundred thousand lambs and an hundred thousand rams, with the wool" (2 Kings iii. 4) rebelled, and Ahab, together with his allies, Jehoshaphat, king of Judah, and the king of Edom, marched against him. The Moabites heard of the attack of the allied kings, and went forth to defend their country. They were surprised by the Jewish league, routed, mercilessly slaughtered, and were compelled to retire from one city after the other, until they came to Kir-hareseth. Here, with seven hundred men "that drew swords," King Mesha made a vigorous attack upon the king of Edom, but was repulsed. After this he sacrificed his eldest son, as an offering to Kemosh, upon the city wall, in sight of the invaders. This deed inspired his army with fresh courage, and they drove back the victorious armies of the allied kings with great slaughter, there being "great indignation against Israel."

Mesha restored Korchah and its gates, towers, palace, and reservoirs; he rebuilt Aroes, Beth-Bamoth, Bezer, Beth-Diblathâim, and Beth-Baal-Meon, and he constructed a road over the river Arnon.

Mesha erected the stone to Kemosh, the god of his country, by whose command he had attacked Kiryâthâim and Ataroth, which had been peopled by the tribe of Gad, and took them; and Mesha spread out and offered up "the vessels of the Lord" before Kemosh.

2. Cast of the sarcophagus of Eshmunâzâr, king of Sidon, about B.C. 370. Presented by the Museum of the Louvre.

The inscription represents Eshmunâzâr, king of Sidon, son of Tabnith, as complaining that he is dying before his time. He charges every one, whether he be royal or common, not to open his sarcophagus in the search for treasure, for he will find none; and also not to remove his tomb, nor to build another over it. He then prays that the gods may deliver the persons who shall do either of these things into the hands of the king who rules over them, and that he may cut them off, together with their offspring. King Eshmunâzâr, son of Tabnith, king of Sidon, and Queen Ammastoreth, his mother, the priestess of Ashtoreth, built the temples of Ashtoreth and Astarte in Sidon; the temple of Eshmun; the sacred grove En-Yidlâl in the mountain; and the temple of Baal of Sidon and that of Astarteshem-Baal. The "lord of kings" bought at an enormous expense the most excellent land of Dâr and Joppa, situated in the territory of Shârân, and attached it to the borders of Sidon for ever.

3. Phœnician sarcophagus from Sidon, alabaster, about B.C. 300.

4. A *massebâh*, or monument of alabaster, erected by Sardalus, the interpreter of the two thrones, the son of Ebed-Melkarth, the grandson of Resefyathân, in honour of his god Eshmun. About B.C. 330, from Larnaca.

Cases 1-6. The Phœnician inscriptions contained in these cases were discovered by Mr. Nathan Davis, on the site of ancient Carthage, during his excavations made at the expense of Her Majesty's Government, in the years 1856, 1857, and 1858. The greater part of them was found between the hill of St. Louis and the sea, not far from a ravine which divides that hill from a neighbouring eminence, on which it has been supposed by many that the temple of Juno was placed. Most of them are written in the Palæo-Punic or ancient characters, and the remainder are in Neo-Punic or late Phœnician. These latter inscriptions were purchased by Mr. Davis, and are supposed to have been originally discovered by M. Honegger, a German architect, who conducted several excavations for Sir T. Reade, late Her Majesty's Consul at Tunis.

The material on which these inscriptions are engraved is either limestone or fine sandstone. In size the stones vary from 5 to 12½ inches in height; from 4 to 7 inches in width, and from 1½ to 4 inches in thickness. The inscriptions are votive, and generally the names of the votaries are Semitic, being compounded of the names of the various divinities and words expressive of trust, obedience, and reliance upon them. The most important of these inscriptions are the following:—

Shelf 2, No. 2. Dedicated by Amat-Melkarth to Baal-Hamman and Taanith.

Shelf 4, No. 3. Dedicated by Hanna, the son of Ebed-Melkarth to Taanith and Baal-Hammân.

Shelf 5, No. 5. Dedicated by Bad-Ashtoreth.

Shelf 2, No. 7. Dedicated by Nabag the Persian to Baal-Hammân.

Shelf 1, No. 11. Dedicated by Hanna, the son of Hannibal, the son of Baal-Melek, the son of Hammal-Rath.

Shelf 3, No. 16. Dedicated by Bad-Ashtoreth, the son of Aden-Baal, the son of Baal-shôphêt-besârim (*i.e.* Baal the judge of men).

Shelf 4, No. 43. Dedicated by Ebed-Eshmun the scribe, the son of Ebed-Melkarth, to Baal-Hammân.

Shelf 2, No. 58. Dedicated by Ezer-Baal, the son of Gêr-Ash-oreth, the son of Melkarth, to Taanith and Baal-Hammân.

Cases 7-12.

On the top of the cases is a terra-cotta vase with the letter R in Phœnician stamped on the handle. It was found at Bengemmi in Malta, and presented by the Rev. Greville J. Chester. 1886.

1. Two pieces of stone containing Phœnician inscriptions discovered by M. Clermont-Ganneau, at Siloam-el-Fogani, near Jerusalem.

2. The Dugga stone, containing a bilingual, Libyan and Phœnician inscription of seven lines. This stone was found amid the ruins of the town of Tucca (now Dugga) in Eastern Numidia, and was sent to the British Museum by the English consul, Sir Thomas Reade. The first copy of it was made in 1631 by the Frenchman, Thomas Arcos. The stone was erected in honour of a Numidian, not a Phœnician, and hence the Libyan part of the inscription occupies the right-hand side of the stone. The stone marked the burial-place of Atabân, the son of Yaphmatath, the son of Palv; and it was erected by Zamar, the son of Atabân, Abaresh, the son Yaphmatath, and Meneggi. The men who engraved the lines were called Mesdil and Ankân. The founders of the iron statue were called Shaphat, the son of Balal, and Papy, the son of Baby.

3. Cast of an inscription in the Hebrew square character, from the so-called Tomb of St. James, in the valley of Jehoshaphat, presented by M. de Sauley. The original is probably of about the year A.D. 300, and is perhaps the oldest Hebrew inscription in the square character. It is made in honour of Eleazar, Honiah, Joezer, Simeon, John, and others of the sacerdotal family of the Bênhê-Hêzâr (1 Chron. xxiv. 15), descendants of Aaron.

The remainder of the back of the case is occupied by Neo-Punic inscriptions. On the floor of the case are bronze bowl from Beyrut; bronze lion weight, with the Phœnician inscription, "Found correct by the Commissioners for Money," from Abydos; bronze kyathos, with a small strainer in the handle; bronze models of fire-altars, from Byblos; soffites in the shape of lions' heads, also from Byblos; iron sword from the Lebanon, &c.

Between Cases 12 and 13 is an alabaster head from the cover of a sarcophagus found at Sidon. About B.C. 300.

Cases 13-15.

On the shelf of the case are:—

No. 90. Part of a Phœnician inscription relating to the animals

and the parts of animals which were to be offered up as sacrifices and offerings. Another fragment of this tablet is extant, and the whole inscription shows a striking resemblance to that upon the famous Marseilles slab.

No. 120. Part of a dedicatory inscription of an altar, dated in the year of the suffetes Shôphêt and Bad-Ashtaroth. From Tunis.

Cast of the Siloam inscription of about the year B.C. 700, discovered in June, 1880, at the Pool of Siloam. The inscription, which was found in a tunnel, states—that the excavators began to work at the ends and met in the middle of the tunnel. When as yet the two bodies of miners were separated by a distance of three cubits of earth, they heard each other's voices; they hewed away "pickaxe against pickaxe," and the waters flowed from the spring to the pool, a distance of one thousand two hundred cubits. (For the translation see Prof. Wright, *Proceedings Soc. Bib. Arch.*, February, 1882. Also Dr. Guthe and Prof. Kautsch in the "*Zeitschrift des Deutschen Palæstina-Vereins*," Vol. IV., 1881, pp. 102–119, 250–259, and 260–272.)

On the floor of the case are :—

No. 125. Tablet with Latin inscription of Maximilla Pia, the daughter of Bassus. Carthage.

No. CIX. Tablet with antefixal ornament and raised circular bosses, and bilingual Greek and Phœnician inscription. The Greek reads "Artemidorus, the son of Heliodorus the Sidonian," and the Phœnician, "Memorial tablet among the living to Ebed-Tanith, the son of Ebed-Shemesh the Sidonian." About B.C. 250.

A collection of fragments of Phœnician pottery from Malta, presented by the Rev. Greville J. Chester. 1886.

Cases 16–19.

On the second shelf are :

1. Bilingual Greek and Palmyrene inscription recording the erection of a votive lectisternium to Zeus Keraunios, for the Emperor Hadrian, by Agathangelos, a native of Abila. A.D. 133.

2. Stone tablets with Neo-Punic inscriptions.

First shelf :—

1. Marble slab with Phœnician inscriptions, recording the dedication of a golden dish to the god Resef-Mikal, in Idalium, in Cyprus, by Melekyâthân, king of Citium and Idalium, the son of Baalramus, in the month Bul of the second year of his reign, because the god heard the request of the king. B.C. 375.

2. Marble slab with Phœnician inscription : "This is the statue which Melekyâthân, king of Citium and Idalium, the son of Baalramus, dedicated to Resef-Mikal, his god. I have conquered, by his goodness, all those that have rebelled against me, as well as their allies."

3. Marble slab with Phœnician inscription : "These are the statues which Bath-sallum, the daughter of Marihi, the son of Eshmunadon,

erected over her children; that is to say, over Eshmunadon and Shal-lum and Ebed-Resef, the three sons of Marihi, the son of Eshmunadon, the son of Nahumi, the son of Gallab, in accordance with the vow which their father Marihi vowed during his lifetime to their lord Resef-Mikal. Dated in the 7th day of Iyyar, the 31st year of the Governor of Kings, Ptolemy, the son of Ptolemy Philadelphus, which is the 57th year of the people of Citum, when Ammat-Osiris, the daughter of M, the son of Ebed-Sasami, the son of Gadeath, was *canephoros* of Arsinoe Philadelphus." About B.C. 254.

4. Marble slab with Phœnician inscription, dedicated by Eshmunadon, the son of Nahum, the son of Eshmunadon, the son of Nahumi, to the god Resef-Mikal. Dated in the 26th year of Ptolemy, which is the 52nd year of the men of Citium. About B.C. 249.

On the floor of the case are :—

1. Marble slab with Phœnician inscription, stating that it was made by Pumiyâthân, the son of Melek-yâthân, king of Citium and Idalium, in honour of his god Resef-Mikal. Dated in the 8th year of his reign. About B.C. 350.

2. Inscription in Hebrew square character of Joseph Hanouri.

3. Tablet dedicated to Baal by Adrikhen, a Libyan chief. Neo-Punic.

4. Neo-Punic inscriptions and casts.

Marble slab with bilingual Phœnician and Cypriote inscription, stating that it was made by Baalramus, the son of Ebed-Melek, in honour of his god Resef-Mikal, who heard his voice. Dedicated in the 4th year of Melekyâthân, king of Citium and Idalium. About B.C. 375.

Stone bust of the Syrian Hercules. Arvad, about B.C. 490.

Stone head bearded. Jebeil (Byblos).

The following Phœnician seals and gems are in the Assyrian Room, North Gallery, Table Case G :—

1022. Chalcedony cone. Man adoring at a fire-altar. Inscribed in Phœnician with the name of Palzirshemesh.

1023. Chalcedony scaraboid. Inscribed in Phœnician with the name "Nun who has put on blessedness."

1024. Agate scaraboid. Three hawks with disks flying. Inscribed in Phœnician with the name Eliâm.

1025. Crystal scaraboid in silver frame. Harpocrates seated. Inscribed with Asayahn, the son of Jukâm.

1026. Chalcedony cone, bull, lotus, star, and crescent. Inscribed in Phœnician with the name of Temakêl, the son of Milkâm.

1027. Carnelian cylinder. Adoration to Assyrian deities. Inscribed in Phœnician with the name Yirpaël, the son of Hâradâd.

1028. Agate scaraboid. Man adoring at altar, sun and moon. Inscribed in Phœnician with the name Ebed-Koah.

1029. Green jasper scarabæus. Man adoring seated deity, seven

stars, symbol of life, eight globes and star. Exergue inscribed with the name of "Hôdû the Scribe."

1030. Chalcedony scaraboid. Man standing. Inscribed with the name of Hadrakia, the son of Harb'ad.

1031. Chalcedony cone. Bes holding lion's head. Inscribed on side with the word Melek in Phœnician.

1032. Chalcedony cone. Inscribed with the name of Sheharhoreth, the son of Zephaniah.

1033. Green jasper scarabæus. Hawk of Horus and uræus of Mut.

1034. Onyx scaraboid. Inscribed with the name of Sariah, the son of Ben-Somerner.

1035. Lapis-lazuli scaraboid. Female figure between hawks and lion. Inscribed with the name of Saali.

1036. Crystal scaraboid. The god Ra between two symbols of life. Inscribed with Marsekem.

1037. Carnelian cylinder. Man adoring deity. Inscribed with the name of Midbaru.

1038. Agate scaraboid. Lion. Inscribed with the name of Ahimâh.

1039. Chalcedony cone. Man in adoration. Inscribed with Elrâm, the son of Tama.

1040. White carnelian scarabæus. Inscribed with the name of Baal-yathân, the man of the gods dedicated; to Melkarth and Resef. (Beyrut).

1041. Agate scarabæus. Star and bull. Inscribed in Phœnician with the name Yesha-el, "the Salvation of God."

1042. Jasper scaraboid. Two apes and flower. Phœnician inscription, Elishgab, daughter of Elishama.

1043. Green jasper scaraboid. Gryphon crowned and Phœnician inscription, "For the remembrance of Hosea."

1044. Carnelian scaraboid. Lion and scarabæus, with the name 'Ashan-el.

1045. Carnelian scaraboid from Nablous. Gryphon and the name Yehazzêk. Phœnician.

1046. Agate scaraboid. Inscribed with the name of Ebedala, the son of Shibath-ebed-Mattath, the son of Sidka

1047. Scaraboid. Inscribed in Phœnician with the name Shekoa, the son of Shaphan.

1048. Lapis-lazuli scaraboid. Inscribed with the name of Hassel.

1049. Crystal scaraboid with symbol, and the Phœnician inscription, "Nehemiah, the son of Micaiah."

1050. Crystal cut from the base of a scaraboid. Man walking, holding star. Inscribed with Abhâlâl.

1051. Agate. Victory. Inscribed with a name in Phœnician.

1052. White silex cylinder. Men adoring sacred tree, deity, sphinx, and goat. Inscribed in Phœnician with the name Sirpâd.

1053. Jasper scarabæus. King or deity holding sceptre and obelisk inscribed with the name of Shema.

1054. Fragment of bronze bowl bearing the name of "Halat, the servant of Melek Râm."

1055. Green jasper scarabæus set in gold. Bes struggling with a lion. (Beyrout.)

1056. Green jasper scarabæus inscribed with the name of Nephes.

1057. Hemispherical sandstone cone with a Neo-Punic inscription.

1076. Pale green jasper scarab. Three goats and illegible Phœnician inscription.

ASSYRIAN BASEMENT ROOM

The sculptures arranged in this room, with one exception, belong to the time of Assur-banî-apli, the grandson of Sennacherib, having been discovered in the ruins of two palaces at Kouyunjik, excavated, one by Mr. H. Rassam, the other by Mr. Loftus. Dating from the latest period of Assyrian art, they exhibit greater freedom of design, particularly in the animal forms, and greater delicacy of execution, than the bas-reliefs from Nimroud, or even the earlier monuments from Kouyunjik. Among the most remarkable are—

Nos. 1-8. Various operations of the camp, the bringing in of the heads of slain enemies, and registration of spoil and trophies.

Nos. 9-14. Soldiers and musicians, some of whom are captives.

Nos. 17, 18. Assyrian deities.

Nos. 19, 20. Part of the Assyrian army and prisoners of war.

Nos. 21-32. The assault and capture of the city of Lachish by Sennacherib; his fortified camp and reception of prisoners.

Nos. 33-53. A lion-hunt by Assur-banî-apli, or Sardanapalus. A large area formed by spearmen prevents the escape of the animals. The lions are let loose from cages (No. 52), and are killed by the monarch with arrows, while horsemen attend and gallop round in different directions. One or two lions are seen in different groups attacking the king. The fury of the wounded and agony of the dying lions, as also the impatience of four dogs restrained by their keepers, are admirably delineated.

Nos. 54-62. The capture of a city in Susiana and reception of prisoners by the same monarch.

Nos. 63-74. The return from the chase in a series of slabs of the same size and style as Nos. 33-53. The hunters bear birds and dead lions, and lead the hunting dogs, and sumpter mules laden with nets.

Nos. 75-78. Scenes apparently of a *paradeisos* or park; a musician and lion; and a lion and lioness amidst trees and flowers; keepers and hunting dogs.

Nos. 79-82. Assyrian deities.

Nos. 83-90. Wars of Assur-banî-apli; the attack of an Arab race, who, mounted on one-humped camels, take to flight, whilst their tents are surprised and burnt; the siege of two cities and capture of

one with its Æthiopian garrison of negroes, placed there by some Egyptian monarch.

Nos. 91-94. A hostile army flying past an Assyrian city or fortress, with an inner building with columns resting on the backs of lions and winged bulls, and a temple with columns and pilasters resembling those of the Ionic order; in front is a tablet with figure of the king and altar like that in the Assyrian transept, and a bridge or viaduct with openings like Gothic arches.

No. 95. Execution of the king of Susiana.

No. 96. Royal attendants bringing offerings.

Nos. 97-102*a*. Pavement slabs with representations of carpets.

Nos. 104-119. A series of slabs divided horizontally into two or three tiers of small figures, remarkable for the delicacy of their execution. They represent hunting scenes, the pursuit of deer, goats, wild asses, and the different modes of killing the lion described in the accompanying inscriptions.

No. 120. Capture and burning of a city; guarding of captives, who are at meals.

No. 121. Fine slab representing Assur-banî-apli and his queen banqueting under a bower of vines. The king reposes on a couch, at the foot of which the queen is seated on a chair. A musician and attendants with viands and fans wait on the royal pair. Birds and grasshoppers are singing in the adjacent trees, from one of which hangs the head of Te-umman, king of Elam.

Nos. 122-124. Lion-hunting and other scenes.

In the centre of the room are three Table Cases. The first contains miscellaneous objects from Assyria and Babylonia; terracotta figures and bas-reliefs; fragments of inscribed vases; moulds for earrings; terracotta models of tools; flint and stone implements, &c.

The second contains terracotta, stone, and bronze figures, &c., of the Parthian period.

The third contains bronze objects from the palace of Argisti, king of the Mannâ (Van), contemporary of Sargon of Assyria, about 720 B.C.

Returning up the staircase, and passing again through the Nimroud Gallery, the visitor reaches the

ASSYRIAN TRANSEPT.

The first or Western Compartment, contains the remainder of the monuments of Assur-nazir-pal, or Assur-nasir-apli, of which the principal part has been described in the Nimroud Gallery.

In the middle is a high arched slab, having in front a bas-relief of the king, with various sacred symbols, and on the sides and back

an invocation to the Assyrian gods, and a chronicle of the king's conquests. Before it stands an altar, which originally was so placed, at the entrance to the temple of Ninip.

At the sides stand a pair of colossal human-headed lions, winged, and triple-horned, which originally flanked a doorway in the North-west edifice. With these terminates the series from Nimroud.

Behind these are two torsos with inscriptions, one of black stone, bearing the name of Gudea, viceroy of Lagas; the other of a goddess, found at Kouyunjik, with the name of Assur-bêl-kala, an Assyrian monarch, who reigned about 1100 B.C.

On the West wall are casts and sculptures in relief and inscriptions from the palace of the Persian monarchs, about 500 B.C. at Persepolis; and on the South wall casts of Pehlevi inscriptions at Hadji Abad in its vicinity.

Near these are cases containing antiquities excavated at Dali or Idalium, in Cyprus, by Mr. R. H. Lang, in 1870, including terracotta toys, &c.

On the East side of this Transept, is the Khorsabad Compartment, containing monuments from the palace of Sargon, the founder of the later Assyrian dynasty, about B.C. 722.

Two colossal human-headed bulls, corresponding in dimensions and style with the pair now in the Louvre at Paris, are placed as at the entrance of a chamber, and beside these, two colossal figures of mythological character. This entire group was obtained from Khorsabad by Sir H. C. Rawlinson, K.C.B., in 1849.

Within the recess thus formed are several bas-reliefs procured from the same place in 1847 by Mr. Hector, a merchant residing at Baghdad. They are chiefly fragmentary figures from a more extensive series, some on a large scale, and retaining remains of colour. The horses' heads, facing the window, are richly and carefully finished.

Below these is the only slab obtained by Sir A. H. Layard from Khorsabad; it is in black marble.

At the other end are slabs with inscriptions from colossal bulls, recording the campaign of Sennacherib against Judæa. They come from Kouyunjik.

In the centre is placed a monument, not belonging to the Khorsabad series, a seated figure of Shalmaneser in black basalt, found by Sir A. H. Layard about fifty miles below Nimroud on the Tigris, in the great mound of Kalah Shergat, which is supposed to be the site of Ashur, the primitive capital of Assyria.

On the North side are some busts and statues from Dali or Idalium.

The North side of the Assyrian Transept opens into the

EGYPTIAN GALLERIES.

The monuments in this collection constitute on the whole the most widely extended series in the range of antiquity, ascending to at least 2000 years before the Christian æra, and closing with the Mohammadan invasion of Egypt, A.D. 640.

The larger sculptures are placed in two great Galleries with a connecting or Central Saloon, and in a Vestibule at the Northern extremity. They have been arranged, as far as possible, in chronological order, according to the succession of dynasties recorded in Manetho.

The smaller sculptures, consisting chiefly of sepulchral tablets, have been brought, as far as practicable, into the same order as the larger monuments. These tablets record the names and titles of the deceased, who are represented upon them performing acts of homage to their ancestors or various divinities. Though of great value to the student of the language and history of Egypt, they do not possess such interest as to detain the general visitor. Their probable age, and the names of the persons to whom they were erected, will be seen on their labels.

The Egyptian collection has been formed partly from the donation, by King George III., of the antiquities obtained at the capitulation of Alexandria; and partly by acquisitions from the Earl of Belmore, Mr. Salt (including the discoveries of Belzoni), and M. Anastasi. It has been further enriched by presents from H.M. the Queen, H.R.H. the Prince of Wales, General Howard Vyse, the Duke of Northumberland, the Marquis of Northampton, and others.

The localities from which the sculptures have been principally derived are as follows:—The earlier sepulchral monuments are chiefly from Memphis, the capital of the most important of the more ancient dynasties, and the ruins of which are on the left bank of the Nile, opposite Cairo. Other early remains are derived from the great burial-place of Abydos. The main portion of the collection, including most of the monuments belonging to the kings of the 18th, 19th, and 20th dynasties, was obtained from the ancient city of Thebes, which became the capital of Egypt under

those monarchs. This city was built on both banks of the Nile, and included the four modern localities, Karnak and Luxor on the right bank, Gourneh and Medinet-Habu on the left. The antiquities from Alexandria and Cairo are of more uncertain origin, as some of them had been only transferred to those cities in comparatively recent times.

Most of these monuments, of whatever period, are inscribed with hieroglyphics, a form of writing almost peculiar to the Egyptians. These characters are all representations of visible objects, and are generally executed with great care and finish. They are employed in various ways, sometimes *symbolically*, to indicate the object represented, or the quality for which an object is remarkable : at other times *alphabetically*.

SOUTHERN GALLERY.

The visitor on entering this Gallery approaches the most recent of the antiquities of Egypt, the first recess on each side being occupied by monuments of the Roman dominion in that country, a period which commenced with the capture of Alexandria by Augustus, B.C. 30, and extended to the Mohammadan invasion, A.D. 640.

In the second compartment are placed the remains of the Ptolemaic or Greek period, introduced by the conquests of Alexander the Great, and the accession of Ptolemy Soter to the throne of Egypt in B.C. 323. In the centre of the room is placed the celebrated Rosetta stone; it is a tablet of black basalt, having three inscriptions, two of them in the Egyptian language, but in different characters (Hieroglyphic and Enchorial), the third in Greek. The inscriptions are to the same purport in each, being a decree of the priesthood at Memphis in honour of Ptolemy Epiphanes about the year B.C. 196. This stone has furnished the key to the interpretation of the Egyptian characters. In the recess of the eastern wall, close to it, is the cast of a similar trilingual tablet found at San, being a decree of the priests at Canopus in honour of Ptolemy Evergetes I. and Berenice, B.C. 238.

The next two compartments contain the monuments of the 30th, or last native dynasty, which succeeded in expelling the Persians from Egypt. The principal sculptures are:—A slab of green basalt, on which is represented King Nectanebo II. (B.C. 358–340), making offerings to a deity; from *Alexandria*.—The sarcophagus of King Nectanebo I. (B.C. 378–360), formerly described as that of Alexander the Great, on the exterior of which are representations of the sun passing through the heavens in his boat, and on the interior various divinities; *Alexandria*.—Sarcophagus of Naskatu, a Memphite priest,

covered with inscriptions; *Memphis*.—Two obelisks erected by King Nectanebo I. before the Temple of Thoth; *Cairo*.

The two following compartments contain the remains of the 26th dynasty, which commenced under Psammetichus I., and was conspicuous for its encouragement of art, and for the extensive employment of Greeks in its service. It terminated at the conquest of Egypt by the Persians under Cambyses, B.C. 525. The principal objects are:—The granite sarcophagus of Hapimen, a royal scribe; *Cairo*.—The elaborately-worked sarcophagus of the Queen of Amasis II. (B.C. 538–527); *Thebes*.—A slab of basalt, on which is represented Psammetichus I., making offerings; *Alexandria*.—A basalt kneeling figure of a public functionary, named Uah-ab-ra; *Natron Lakes*.

In the next recess are monuments of the 22nd dynasty, which is supposed to have been of foreign extraction. Among its monarchs was Sheshonk I., the Shishak of Scripture, who plundered Jerusalem. The name of this king occurs on two figures of the goddess Sekhet, or Pasht (Bubastis), from *Karnak*.—Near these is a statue of the god Hapi, or the Nile, dedicated by Sheshonk, high priest of Amenra, and son of Osorkon I.

The other objects in this compartment are of uncertain date; in the centre is a large scarabæus, the symbol of Chepera, the rising Sun, which had been removed to Constantinople under the Byzantine Emperors.

The remainder of this Gallery, and the whole of the Central Saloon, are filled with the monuments of the 19th dynasty, a race of kings of great power, during whose dominion the Egyptians conquered Phœnicia, and by whom extensive edifices were erected at Thebes.

In the last compartment is a finely sculptured group in sandstone, of a male and female figure seated; and a statue of King Seti Menephtah II. on a throne, with a ram's head on his knees, from *Karnak*, and the statue of the Prince Châemuaset, son of Rameses II.; *Siut*.

CENTRAL SALOON.

The principal part of the monuments in this room are of the age of King Rameses II., the Sesostris of the Greeks, and the greatest monarch of the 19th dynasty. In the centre (No. 9) is a colossal fist in red granite, from one of the statues which stood before the great Temple of Phtah at *Memphis*. On the left are three colossal heads, the first (No. 858) a cast from a statue of Rameses at Mitraheny, the second (No. 19), a granite head and shoulders from the building called the Memnonium, at *Thebes*, and the third (No. 948) of a queen.—The remaining sculptures represent chiefly the king and his officers.—Between the columns, at the entrance to the Northern Gallery, are, on one side, a granite statue of Rameses II., erected by King Menephtah, from *Karnak*; and on the other, a wooden statue of King Sethos I. On the Eastern Wall are casts of portions of Egyptian portraits hieroglyphics, and other objects from the monuments.

NORTHERN GALLERY.

The larger sculptures in the Northern Gallery belong to the 18th dynasty, during whose rule Egypt was in a state of great prosperity. It commenced with the expulsion of the Hyksos, or Shepherd Kings, from Lower Egypt, and its monarchs extended their conquests into Æthiopia and Asia, and built great edifices at Thebes. The close of this dynasty was troubled by disturbances, caused by a heresy in the Egyptian religion, called that of the Disk-worshippers, which has left its traces on several monuments in the collection. The principal sculptures, proceeding Northwards, are as follows:—Two statues in black granite of King Horus, one representing him under the protection of the god Amen-ra.—Two red granite lions, one having upon it the name of King Amenophis III., the other that of one of his successors, as well as the name of an Æthiopian monarch; from *Mount Barkal* in Nubia.—The head of a colossal ram, from an avenue of ram-headed sphinxes, which led to a gateway built by King Horus at *Karnak*.—Two seated statues in black granite of King Amenophis III.; *Thebes*.—A sandstone tablet recording the passage of Amenophis III. into Æthiopia, the extent of his conquests, and the number of the prisoners and slain; *Semneh*.—A column, with a capital in the form of lotus buds, inscribed with the names of Amenophis III. and two later kings; *Cairo*.—Two colossal heads, representing Amenophis III., found near the statue called the “Vocal Memnon,” at *Thebes*.—Several statues of the cat-headed goddess Sechet (Bubastis), inscribed with the name of the same monarch; *Karnak*.—A black granite sculpture representing a boat, in which is seated Queen Mautemua, wife of Thothmes IV., and mother of Amenophis III.—In the centre of the Gallery is a colossal head of King Thothmes III., discovered by Belzoni near the granite sanctuary at *Karnak*: near the head is the arm of the same figure.—A monument sculptured on four sides; upon it is represented in bas-relief King Thothmes III., supported by the god Muntra and the goddess Athor; *Karnak*.—Small limestone statue of the prince Anebni, dedicated by Thothmes III.—In the central recess of the East side of the Gallery is fixed the tablet of Abydos, an inscription of great value in determining the names and succession of the kings of various dynasties. It appears originally to have commemorated an offering made by Rameses II. to his predecessors on the throne of Egypt; and was discovered by Mr. W. Bankes, in a chamber of the temple of Abydos, in 1818. In the same part of the Gallery are placed some fine specimens of Egyptian painting, representing Osiris, Amenophis I., the queen Nefertari, the tributes of Asiatics and negroes, jewellers at work, banqueting scenes, fowling, and other subjects of ordinary Egyptian life.

NORTHERN VESTIBULE.

In this apartment are placed monuments of the first twelve dynasties of Egyptian monarchs. Though small in size, they have considerable interest, being the most ancient sculptures preserved in the

Museum; and they show that art had made great progress in the early times to which they belong. The sculptures are principally of the 4th and 12th dynasties.

The 4th was distinguished by the high civilization that prevailed in Egypt during its rule. Its monarchs conquered Arabia, and built the pyramids as royal sepulchres. Among the monuments may be noticed some of the casing-stones of the pyramids, a small statue of a naval constructor, and a coloured statue found in a tomb at Memphis (*Gizeh*).

The 12th dynasty excavated the Mæris Lake, built the Labyrinth, the city of Abydos, and the fortress of Semneh, and conquered Nubia or Æthiopia. Of this dynasty is a mutilated statue of King An, dedicated by King Usertsen I. A small lion inscribed with the name of Setnub, one of the shepherd kings, or 16th dynasty, brought from Baghdad, is at the side of the East door.

Over the East doorway is a plaster cast from the head of the most Northern colossal statue of Rameses II. at Ibsambul, placed here owing to the want of space in the Central Saloon.

NORTH-WEST STAIRCASE.

(In course of arrangement.)

On the lower part of this staircase are placed a series of mosaics, obtained in 1856 from the rooms and passages of a Roman villa at Halikarnassos (see Newton, *Hist. Disc.* I, pls. 39-41 and II, pp. 280-310). From the rude character of the drawing, execution, and material, together with the late forms of the Greek letters employed in the inscriptions, it is believed that these mosaics belong to the 3rd century A.D.

The designs include a series of medallions representing rosettes, birds, fish, masks; a bust personifying the city of Halikarnassos and inscribed with that name; part of a border of dolphins and of animals of the chase; a winged bust representing Spring, whose name AIAP (= *εἰαπ*), was inscribed on it when the mosaic was discovered; Dionysos with panther; Europa and bull; Meleager and Atalanta, both mounted on horseback for the chase.

On the upper part of the staircase the mosaics in course of arrangement were mostly obtained from excavations at Carthage and Utica in 1856-8 (see *Archæologia*, xxxviii. pp. 224 fol., pls. 9-13). These mosaics also belong to the

Roman period. The designs include a fountain; Tritons and Nereids; fishermen in a boat; Victory holding out a tablet with Latin inscription, beneath which are two figures holding up wreaths; a hunting scene on the shore of a lake, on which are two boats with men hauling in the ends of a net (*σαγήνη*) to enclose animals; a series of figures personifying the months of March, April, July, and probably November, with busts personifying the seasons of Spring (associated with April) and Summer (associated with July); a series of hunting scenes, with a mounted huntsman leaving his castle, and another mounted huntsman riding to the chase.

Above the second landing is placed a mosaic representing a Triton, which was found in 1872 in a Roman building within the circuit wall of the temple of Artemis at Ephesus.

A. S. MURRAY.

At the top of the staircase is the

EGYPTIAN ANTEROOM.

On the walls are placed casts from sculptured and coloured bas-reliefs in Egypt, painted in imitation of the originals. The principal are as follows:—

Bas-relief from the North wall of the great edifice at Karnak, representing the victories of King Seti I. over the Tahennu, a people who dwelt to the North-west of Egypt.—Bas-reliefs taken from the tombs of Seti I., Seti II., and other kings of the 19th dynasty, in the Bibân-el-Molkû, or valley of the tombs of the kings, at Thebes. —Bas-reliefs from several portions of a fallen obelisk of red granite at Karnak, and some large Egyptian wooden coffins.

FIRST EGYPTIAN ROOM.

In this, and in the next room, are placed the smaller antiquities of Egypt. Most of these have been discovered in tombs, and owe their remarkable preservation to the peculiar dryness of the climate of the country. They have been acquired mainly by purchases from the collections of M. Anastasi, Mr. Salt, Mr. Sams, and Mr. Lane, and by dona-

BRITISH MUSEUM.

PLAN OF THE UPPER FLOOR.

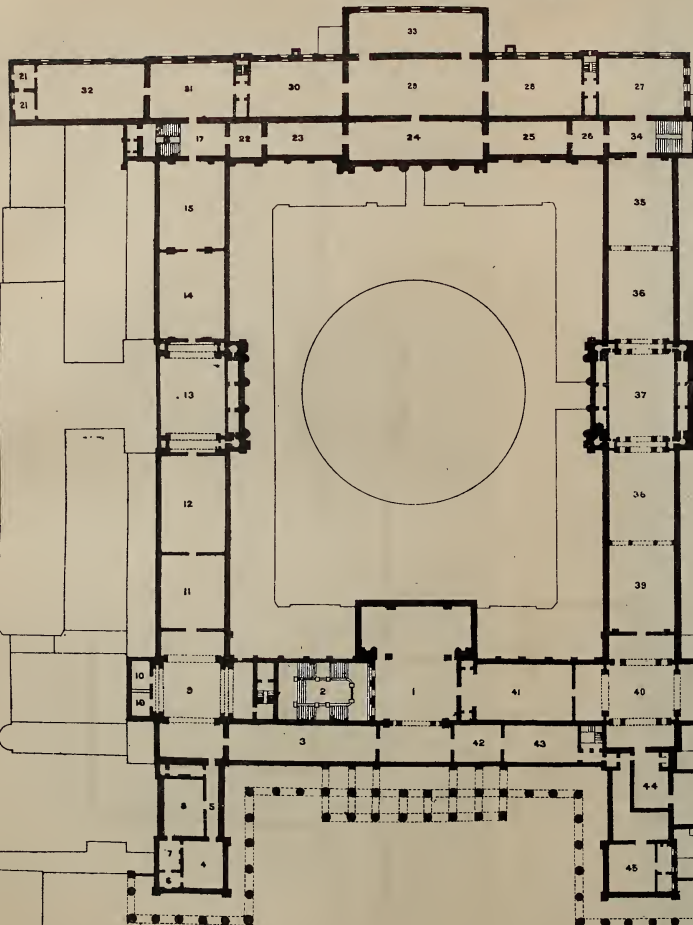


TABLE OF REFERENCE.

- No. 1. *Prohistoric Saloon.*
 2. *Principal Staircase.*
 3. *Terracotta Antiquities.*
 4. *Gold Ornaments & Gems.*
 5. *Passage.*
 6. *Study.*
 7. *D^o.*
 8. *Medal Room.*
 9. *Greek & Roman Saloon.*
 10. *Staircase.*
 11. *2nd Bronze Room.*
 12. *1st Bronze Room.*
 13. *3rd Vase Room.*
 14. *2nd D^o D^o.*
 15. *1st D^o D^o.*
 16. *North West Staircase.*
 17. *Staircase Landing.*
 21. *Keeper of Egyptian & Assyrian Antiquities.*
 22. *2nd Northern Gallery Room. I.*
 23. *D^o D^o D^o II.*
 24. *D^o D^o D^o III.*
 25. *D^o D^o D^o IV.*
 26. *D^o D^o D^o V.*
 27. *American Room.*
 28. *Assyrian Room.*
 29. *Mummy Room.*
 30. *2nd Egyptian Room.*
 31. *1st D^o D^o.*
 32. *Etruscan Room.*
 33. *Studies.*
 34. *North East Staircase.*
 35 to 39. *Ethnographical Gallery.*
 40. *Ariatic Saloon.*
 41. *Medieval Room.*
 42. *Anglo-Saxon Room.*
 43. *Anglo-Roman Room.*
 44. *English Ceramic Antiquities.*
 45. *Studies.*
 46. *Glass & Ceramic Gallery.*
 47. *Prints & Drawing Exhibition Gallery.*
 48. *D^o Students Room.*

tions from H.R.H. the Prince of Wales, the Duke of Northumberland, Sir Gardner Wilkinson, and other travellers in Egypt. The objects may be divided into three principal sections:—

1. Those relating to the religion of the Egyptians, such as representations of divinities and sacred animals, in Room I.
2. Those relating to their civil and domestic life, which are in Rooms I. and II.
3. Those relating to their death and burial, which are principally in Room III.

I. RELIGIOUS SECTION.

Cases 1–12. The deities of ancient Egypt were celestial, terrestrial, and infernal gods, with many inferior personages, representatives of the greater gods or their attendants. The gods were connected with the Sun, representing that luminary in its passage through the upper hemisphere or Heaven, and the lower hemisphere or Hades.* To the deities of the Solar cycle belonged the great gods of Thebes and Heliopolis. In the local worship of Egypt the deities sometimes appear to form triads; thus at Memphis, Ptah, his wife Merienptah, and their son Nefer Atmu, formed a triad, to which was sometimes added the goddess Bast, or Bubastis. At Abydos the local deities were Osiris, Isis, and Horus, with Nephthys; at Thebes, Amen-Ra or Ammon, Mut, and Chons, with Neith; at Elephantine, Chnumis, Anuka, Sati, and Hek. In most instances the names of the gods are Egyptian; thus, Ptah meant “the opener;” Amen, “the concealed;” Ra, “the sun,” or “day;” Hathor, “the house of Horus;” but some few, especially of later times, were introduced from foreign sources, as Bes, Baal, Astaruta or Astarte, Khen or Kiun, Respu or Reseph. At a later period the gods were divided into three orders. The first or highest comprised eight deities, who were different in the Memphian or Theban systems. They were supposed to have reigned over Egypt before the time of mortals. The gods of the first order at Memphis were:—Ptah, Shu, Tefnut, Seb, Nut, Osiris, Isis and Horus, Hathor. Those of Thebes were:—Amen-Ra, Mentu, Atmu, Shu and Tefnut, Seb, Osiris, Isis, Set and Nephthys, Horus and Hathor. The gods of the second order were twelve in number, but the name of one only, an Egyptian Hercules, has been preserved. The third order is stated to have comprised Osiris, who, it will be seen, belonged to the first order.

Cases 1–12. The figures in Cases 1–11 are arranged simply as

* This Greek name is used here as the equivalent of the Egyptian Tuat or Cherner, the portion of the universe lighted by the Sun between his setting and his rising,—the divine Nether-world.

illustrations of mythology, and without reference to their original purpose. Those which are of wood and stone were found generally in tombs and temples; those of bronze and silver were principally votive; whilst the small figures in gold, porcelain, and other materials, were worn as amulets, employed in private worship, or attached to the mummies of the dead.

The upper row in the cases contains the larger figures, the next those in bronze, the third those in porcelain, and in the lowest are the larger figures in various materials. Among them may be noticed the following:—

In Cases 1–13. Amen-Ra in silver; in a shrine of the age of Sabaco, B.C. 750; Ra (*The Sun*), worshipped at Heliopolis; Ptah; Sechet or Bast (*Bubastis*); Neith; Nefer-Tmu, son of Ptah; Iemhotep, or Imouthes; Thoth; the goddess Sothis, or the Dog Star; Osiris, the judge of the dead, Isis, Nephthys, Horus, Anubis, the Genii of the Hades, the god Bes, and Thoueris.

Cases 14–18. The worship of animals is said to have been introduced by Kaiechos, a monarch of the second dynasty. The animals were attached to the temples of their respective gods, kept in shrines, or places provided for them, and their actions interpreted as ominous. The principal sacred animals were the cynocephalus ape, the lion, the cat, the dog or jackal, the bull, the white cow, the ram, the sheep, the goat, the hare, the hippopotamus, the shrew-mouse. Amongst birds, the hawk, the vulture, the ibis, and the goose. Of fish, the eel, the latus, the lepidotus, the phagrus. Of insects, the scarabæus; and of reptiles, the crocodile, the uræus, or cobra di capello snake, and a larger snake like the boa. The sacred animals were fed, and taken care of with luxury, and all the animals, where any species was worshipped, were protected and not killed. It was death to slay intentionally a sacred animal, and accidentally killing them entailed punishment, and required absolution. After death they were carefully embalmed, and deposited in mummy pits, or in tombs specially reserved for them.

Case 19 contains a royal throne, fragment of a wooden cartouche inscribed with the name of Hatshepsu, Queen of Egypt, about B.C. 1600, parts of porcelain and wooden draught-boxes, lion-headed draughtmen, &c., presented by Jesse Haworth, Esq., 1887.

II. CIVIL SECTION.

Cases 21–28. Votive figures of bronze, with rings, suspended to the walls of temples; wooden figures deposited in tombs with the deceased; and small figures of glazed steatite or porcelain, used as pendants or parts of vases. Some are portions of models of boats or furniture. The Egyptians particularly excelled in wood carving, and many of these small figures are executed with much truth and delicacy. Stone figures, portraits of deceased persons. The votive figures deposited in the tombs were no doubt, intended for portraits of the deceased,

in the costume, dress, and style of the class or the period to which they belonged. Carved figures of wood of great merit have been found as old as the fourth dynasty. Many were votive, and have on the pedestals dedications to different deities on behalf of the deceased.

The most remarkable are some figures of kings, of a priest or baker carrying bread, and finely executed figures of females.

Case 29. Pillows—See furniture.

Cases 29-39. The furniture of the ancient Egyptians consisted principally of rich beds or couches, with their beds or mattresses, pillows and cushions, and wooden head-rests, footstool-stands, tables and chairs, both with high and low back; or folding-stools like the Greek *okladias*; boxes for holding clothes, and other objects. From the earliest period high-backed and other chairs were in use, and at the time of the 18th and 19th dynasties were imported as tribute from Ethiopia. Pillows of stone and other objects are represented in coffins of the 11th and following dynasties.

Cases 40-43. Bricks, *tebi*, made in a mould, of sun-dried clay mixed with straw, pounded pottery and other materials. Bricks vary in dimensions from 1ft. 8in. to 1ft. 3in. long, and are in thickness from 8½in. to 4½in., and weigh about 16lbs. The largest are those of the earliest dynasties before the 6th, and they become of smaller dimensions under the 18th and following dynasties. At the earlier period rude marks, spirals, curves or devices, made by pressing the finger or fingers of the hand into the moist clay, were impressed on the bricks; but from the time of the 18th till the 22nd dynasty (B.C. 1600 to 900) stamps were introduced of an oval or square shape, having in relief the prænomen or name of the monarch, or the names and titles of the persons for whose buildings or constructions they were made. Among them are bricks from the Pyramids of Howara, Dashur, and Illahun, and others with the prænomens of Thothmes III. and IV., B.C. 1600; Amenophis III., about B.C. 1500; and Rameses II., about B.C. 1332.

In this case are exhibited a bronze stand or altar, and the model of a house.

Cases 48-53. Sycamore wood covered with linen, and a coating of lime smoothed and faced, on which writing was painted; slices of calcareous stone, extensively used for memoranda, literary fragments and other compositions; these were trimmed and faced. Slices of calcareous stone with inscriptions and drawings.

Case 54. Pectoral plates attached as a pendant to the neck or throat of a mummy. They are principally in shape of a pylon or other small building.

Cases 54-59(A.) Networks formed of various coloured beads and bugles which covered the external wraps or bandages of the mummy. Scarabæus of the same material, with outstretched wings, the 4 genii of the Cherneret or Hades.

Case D. and I. Glazed tiles from the site of Tel el Yahoudeh, or "Jews' Mound," the supposed *Vicus Judæorum*, or Oneias. In using this

mound as manure for the adjacent lands, many fragments of glazed tiles and porcelain were discovered, many with the names and titles of Rameses III., B.C. 1200.

Case E. A small collection of ancient glass of different epochs. Glass was used for small vases for holding unguents, perfumes, or paint for eyebrows and lashes. It was generally opaque or semi-opaque, with light or dark blue back-grounds, and feather or wavy lines of yellow, light blue and white colour running in horizontal bands on the surface round the body of the glass. These vases are as old as the 18th dynasty, and if not made at Thebes and Memphis, were imported from Tyre or Sidon. Larger vases with conical bodies and long necks, are of the age of the 26th dynasty. Besides vases, beads, bugles, figures of deities, &c., were made of glass.

Case G. Objects of dress or adornment placed on the person, consisting of wigs, caps, tunics, or gowns, girdles and sandals, earrings, hair-pins, necklaces, bracelets, finger-rings, anklets, and other objects. The pins are those used in preparing the toilet, and pots or vases for holding unguents, perfumes, and colouring matter for the eyelids and brows, combs, mirrors, tweezers, razors for shaving.

Case H. Scarabæi, *khepr*; also amulets of several other shapes, such as hedgehogs, hippopotami, fish, rectangles and ovals, circles, the human head. The scarabæus was supposed by the Egyptians to be only male, and was used by preference for the bezels of rings. It is represented standing on an oval base, on which is engraved in intaglio the subject of the seal. The subjects are the name or figure of a deity, the patron of the wearer, the name and title of the monarch in whose reign or service he lived, sacred animals, his own name and titles, mottoes, or short sentences, and sometimes only scrolls and other ornaments. The materials of which the scarabæi were made are amethysts, carnelian, jaspers, &c.; but the greater number are of a white steaschist or steatite, which has in many instances been coated with a blue or green frit or smalt, sent to the furnace and glazed. In dimensions they vary from $\frac{1}{8}$ to 3 inches long, but large scarabæi of the last-mentioned size are only found at the time of Amenophis III. of the 18th dynasty. At the time of the 12th dynasty, cylindrical signets like the Babylonian, but of glazed steatite, came into use. The use of these scarabæi prevailed from the 4th to the 26th dynasty, but did not continue much later. When set in rings of copper, silver, or gold, their use was for sealing letters and other documents, for which purpose a lump of fine wetted clay of the requisite size was used, or for necklaces or bracelets. Those in porcelain, which are more uncommon, were worked in the network, and other sepulchral ornaments. These objects are exhibited with their bases upwards, to show the inscriptions.

Case H. Finger and signet rings, made with solid or revolving bezels, often of rectangular shape, and with the name of the monarch inscribed upon them. Some of solid gold, others with glass or cylindrical bezels of hard stone. Rings with swivel setting, others of gold, silver, bronze, carnelian, or jasper, made of a solid piece of metal, with

an oval bezel engraved in intaglio with the name of a deity, king, or person. Finger rings of coloured porcelain, with bezel and inscriptions, some of which bear the names of kings of the 18th and 19th dynasties, were probably only employed for funeral purposes.

P. LE PAGE RENOUF.

On the left-hand side is the

ETRUSCAN ROOM.

In this room have been arranged the Etruscan sarcophagi, urns, cists, figures, and reliefs of stone or terracotta, and the collection of black moulded ware of the kind found at Chiusi, and assigned to an early period of pottery in Etruria.

No. 1. In the South side of the room is a terracotta cinerary cist or urn from Cervetri (Caere).

On the lid of the cist recline a male and female figure, modelled in the round; the four sides of the cist are decorated with subjects in low relief. On one side is represented a battle scene; on the opposite side a banquet; at one end are female mourners seated in a row; at the other end two warriors and two draped female figures, probably a farewell scene. For a description of this monument see Photographs of the Castellani Collection, Nos. 18-20; *Encyclopædia Britannica*, 9th Ed., s.v. Etruria, vol. viii., pl. 8; Dennis, *Cities and Cemeteries of Etruria*, 2nd Ed. I. p. 227; and for the inscription, Corssen, *Sprache der Etrusker*, I. p. 784.

No. 2. A small terracotta cist from Cervetri, in the form of a funeral couch, on which a female figure is laid. On the front of the couch is a relief representing two lions attacking a bull; at each extremity is a Satyr reclining.

No. 3. A draped female figure in tufaceous stone, from the Polledrara tomb near Vulci (Micali, *Monumenti Inediti*, pl. 6, fig. 1).

No. 4. A table case containing a series of ornamental fronts of roof tiles in painted terracotta from Capua and Cervetri.

No. 5. A seated figure, in calcareous stone, from Chiusi (Micali, *Monumenti Inediti*, pl. 26, fig. 2).

Nos. 6-7. Two Canopic vases in terracotta.

Nos. 8-9. Two archaic terracotta female figures, draped, and wearing earrings and a large fibula on the right shoulder; both from Cervetri.

Nos. 10-14. Five sepulchral cists in calcareous stone, from Chiusi. On four of them are reliefs representing funeral ceremonies. On No. 14 are a banquet, warriors, hunters, and two figures leading horses.

Nos. 15-17. Three slabs from similar cists, also from Chiusi.

Nos. 18-26. In the North side of the room. No. 18, a sarcophagus from Toscanella. On the lid a recumbent male figure; on the front

two marine monsters in relief. No. 19, a sarcophagus from the Grotta Dipinta at Bomarzo: the cover in the form of a roof, at each end of which sits a Sphinx: on the ridge tile is a serpent coiled in a knot; the pediments and the ends of the joint tiles on the roof are ornamented with masks of Medusa. On the front of the sarcophagus are reliefs representing the Etruscan deities Mantus or Charun, with hammer and serpent, and Lasa with her scroll. On the back are Nortia with hammer and nail, and an armed male figure. This side is inscribed *Tel Urinates*. At one end of the sarcophagus are a Gryphon and lion devouring a stag, and below this two lions devouring a bull.

No. 20. Sarcophagus from the tomb of the Chariots, Corneto (Tarquini). On the front and back are scenes in relief from the taking of Troy (Iliupersis). At one end is a scene which appears to represent the quarrel of Achilles and Agamemnon; above this is an Etruscan inscription, much injured. At the other end the relief seems to represent Neoptolemos slaying Polyxena.

No. 21. Sarcophagus from Toscanella. On the cover is a male figure reclining, and holding a *phiale* in his right hand. On the front is a relief representing a winged male figure leading a *biga* attended by three lictors with *fusces* and a trumpeter; above this is an Etruscan inscription.

No. 22. Cover of a sarcophagus, from the Grotta del Triclinio at Corneto. Female figure holding *thyrsos* and *kantharos*; at her side a deer; she is draped, and wears earrings and necklace of *bullae*.

No. 23. Sarcophagus. On the cover is a recumbent male figure holding a *kantharos* in his right hand; on the front is a relief representing Scylla overpowering two male figures.

No. 24. Cover of a sarcophagus. Draped female figure reclining. Underneath are reliefs representing a bearded head with Phrygian cap, and on each side a boy riding on a sea monster.

No. 25. Cover of a sarcophagus. Draped female figure reclining. Underneath are reliefs representing the head of Medusa between two fish.

No. 26. Relief representing the front of a tomb.

In the Wall Cases are a series of sepulchral urns and sarcophagi in terracotta, calcareous stone and marble.

Nos. 27-31. Five urns with reliefs on the front representing a combat of two warriors, usually described as Eteokles and Polyneikes.

Nos. 32-35. Four small urns with reliefs on the front, representing Echetlos fighting with his plough in the battle of Marathon.

No. 36. Sepulchral urn. On the front a Centaur carrying off a female Lapith.

No. 37. Sepulchral urn. On the front the two sons of Laoköon attacked by a double-headed serpent; Laoköon on the right advances with sword; on the left an armed figure advancing with spear.

No. 38. Sepulchral urn. On the front Meleager and Atalanta hunting the Kalydonian boar.

No. 39. Sepulchral urn. On the front Telephos threatening to

slay the infant Orestes in presence of Klytaemnestra, Agamemnon, and three Greek warriors.

No. 40. Sepulchral urn. On the front Oidipos slaying his father Laios?

Nos. 41-42. Two sepulchral urns. On the front of each, the death of Hippolytos; his horses are terrified by the bull sent by Poseidon.

No. 43. Sepulchral urn. On the front Achilles slaying Troilos.

No. 44. Sepulchral urn. On the front Orestes and Pylades slaying Klytaemnestra and Aegisthos.

No. 45. Sepulchral urn. On the front Ulysses with three companions passing the Sirens.

No. 46. Sepulchral urn. Paris and his companions carrying off Helen and the treasures of Menelaos.

No. 47. Sepulchral cist, with cover in form of a tiled roof. On the ridge tile are two lions. At the end of the cist is seated in high relief a winged and draped female figure.

Nos. 48-49. Two terracotta sarcophagi, each with a recumbent draped female figure on the cover. On the front of the one are two dolphins; on the other two branches.

No. 50. In the North side of the room. A large fictile jar, with a band of reliefs on the shoulder, impressed from a stamp probably in the form of a cylinder. The design here repeated represents a battle scene.

No. 51. Vase of black ware in the form of a primitive hut, from Monte Albano. The rest of the collection of Etruscan black moulded ware is exhibited in Wall Cases in this room.

A. S. MURRAY.

Passing again through the First Egyptian Room, the visitor comes to the

SECOND EGYPTIAN ROOM.

Cases 48-53. The Egyptians used different kinds of stone for making bowls, jugs, and other vases, destined to hold the liquids and other substances offered to the gods, or otherwise employed for religious and private purposes. The principal materials used for vases were granite, diorite, steatite, serpentine, and alabaster, or arragonite, a kind of stalagmite of great beauty, of a creamy-white colour, and more extensively employed than any other material, especially for vases of the toilet. The kind in use at the earliest period of the 5th and 6th dynasties was plain, and of one uniform layer; but about the 25th dynasty a zoned arragonite of yellow colour, and many layers, came into use. The principal shapes are a hemispherical vase, with wide open mouth, for holding wine; basins; cylindrical vases with wide rims for holding unguents or oils; an elongated vase with pointed foot, also for holding unguents or per-

fumes; a vase with cylindrical body, large flat lips and mouth, often employed for holding cosmetics; and vases in shape of the wine-jugs, the Greek *olpe* or the *oinochoe*, the two-handled *amphora*, the drop-shaped *alabastros*, and the *phiale* or saucer. On many of these alabaster vases the names of the monarch in whose reign they were made, and of the person in whose tomb they were deposited, and even the amount of their capacity, or their dedication for sepulchral use, are incised in hieroglyphs. The alabaster vases appear to have been highly prized. They had covers of the same material, and were used only for domestic purposes by the upper classes.

Amongst the specimens in this case the most remarkable are an alabaster vase, 4,603 shelf, inscribed with the name of Unas, of the 5th dynasty, B.C. 3800; a jar, 4,516, of the same; a calathus-shaped vase, 4,491, of Merenra, and of Neferkara, 4,492, monarchs of the 6th dynasty, about B.C. 3200; silex fragment, 4,498b, with the name of Apepi, a shepherd king, about B.C. 1700; 4,469 and 4,676, with the name of Aahmes I., B.C. 1700; 4,498, with that of Thothmes III., B.C. 1000; cover of a vase, 4,672, with the name of Amenophis II., B.C. 1566; 4,701, vase of diorite, with the name of the queen, Amenartas, B.C. 670; vase of shape of Greek *alabastros*, with the name of Nekau II., B.C. 612, the Pharaoh Necho; 4,631, alabaster tablet with the name of Atai, a priest; 4,659, vase of liquid capacity, with its contents inscribed, from the desert of Serkia.

Cases 54-57 (2nd Shelf). Porcelain vases are principally of a blue or green colour, and are chiefly in the form of basins or bowls, or tall cups on a stand or stem, shaped like the flower of a water-plant. Some were employed for perfumes or unguents, and had a flat, slightly convex body, and a small neck, like the flower of the papyrus, often supported at the sides by two sitting apes. Others were cylindrical, in shape of unguent-vases. The bowls and basins were frequently ornamented with figures of persons, animals, water-plants, and other subjects. Small vases of this material in shape of animals for the toilet were made also of porcelain, traced in a dark outline. Some vases were inlaid, or glazed in various colours; and yellow, violet, white, and other colours are found to have been so employed. The use of porcelain was certainly as old as the 18th dynasty, when the blue colour came into use; but at the period of the 26th dynasty a pale apple-green coloured ware came into use, and continued till the time of the Greek and Roman rule, when jugs in the shape of the *oinochoe* or wine-bottle, ornamented with figures in relief, were fabricated, and bore incised inscriptions with the name of the reigning monarch. It was not uncommon, as appears from the fragments discovered at the Sarabut el Khadem, near Mount Sinai, to place the name of the ruling monarch on the porcelain vases used in palaces or temples. Like the alabaster vases, those of porcelain were exported, and are found in the same localities, whither they had been carried by trade, or general intercourse. They are found in the tombs. Porcelain was extensively employed for other purposes, as will be seen in the other divisions of the collection. The beautiful blue colour

is due to the use of copper. The vases of stone and porcelain had often dish-shaped or convex covers fitting into the mouth.

The most important specimens of this section are—

No. 4,762. Glazed steatite vase inscribed with the titles of Thothmes I., about B.C. 1633. From Thebes.

No. 4,796. Lavender-coloured bowl with titles of Rameses II., about B.C. 1332.

No. 4,799c. Bright blue *calathus* vase inscribed with the name of the Princess Nasichonsu, about B.C. 1000.

No. 4,797a. Blue porcelain ewer with spout of the kind called *namms*, inscribed with the name of Amen-em-apt, priest of Amen, and scribe or painter, about B.C. 1000. From the Deir-el-Bahari.

No. 4,786. Blue porcelain jar with cover inscribed with name of the superintendent of the treasury of Thothmes III., about B.C. 1600.

Nos. 4,767–4,778. Green porcelain flasks with seated apes and collars and invocation to Ptah, Nefer Tmu, Neith, Amen Mut and Chons, to give a new or happy year to its possessor, supposed to be new year's gifts, about B.C. 580.

No. 4,766d. Bluish-green porcelain fragment of a vase with titles of Tirhakah, about B.C. 693.

No. 4,766a. Green porcelain vase with titles of Amasis II., about B.C. 527.

No. 4,766. Green porcelain fragment of a box ornamented with figures of winged bull and lion, with prenomen of Amasis II., about B.C. 527.

No. 4,765. Green porcelain toilet vase in shape of an ibex and lion, about B.C. 527.

Nos. 4,764–5. Green porcelain vase in shape of hedgehogs, about B.C. 572.

No. 4,790. Blue porcelain bowl ornamented with a pool and water-plants, probably about B.C. 1200.

Nos. 4,799a–b. Blue porcelain goblets in shape of flowers of a water-plant.

There are besides in this division several fragments of vases from the Sarabut el Khadem. Many of these are inscribed with the names of monarchs in whose reign they were made, and amongst them will be found Nos. 13,207, 13,268, Amenophis III., about B.C. 1500; Nos. 13,199, 13,212–13,217, 13,231–13,238, Rameses II. about B.C. 1332; 13,200–13,204, 13,209, Menephthah, about B.C. 1300; Nos. 1,397, 1,398, 1,340–1,342, Seti II., about B.C. 1266. Nos. 13,218, 13,219, 13,220, Rameses III., about B.C. 1200.

Cases 54–69. Vases of different kinds of pottery were used by the Egyptians for domestic and other purposes. Vases of earthenware were in use at the earliest period in Egypt, and some in the collections come from tombs in the neighbourhood of the great pyramid erected under the 4th dynasty. The Egyptian vases are distinguished by their shape, which is not so elegant and refined as the Greek, and for the thickness of the substance of which they are made. They were

either unglazed, polished, or painted, and when painted the colours were laid on in tempera. Some vases have the names of the possessors inscribed on them, and a few were imitations of those in more costly material. They were made on the potter's wheel, and were rarely stamped out from the moulds. For stoppers they appear to have had lumps of unbaked clay tied over with linen cloth by a cord passed round the neck. Various objects were deposited in the vases, such as edibles, bread, fruits, liquids, drugs, oils, wine, water, salt, and salted food, and occasionally papyri, beads, figures, and the like.

Cases 70-72. Vases in bronze consist of jugs or ewers with long spouts for pouring out water, washing-vases or basins, of the shape of the flower of a water-plant, small jugs, *khenems*, with spout, for holding oil, cauldrons with handles, libation vases, the bowl and end of the handle of the *amshoir* or censer, and situlæ or buckets, with handles, for holding water in the temples, often represented in later works of art in the hands of the goddess Isis. Little votive situlæ or buckets have in relief the figures of the god Amen-Horus, or Ames, and other deities, adored by a worshipper. No. 5,297a, bronze censer; Nos. 5,296-97, bowl of another king kneeling, and handle in shape of hawk's head; Nos. 5,303-30, situlæ of Petamennebnesta, with adorations to deities, about B.C. 520; No. 5,315, model of a table with vases inserted, with the name of Atai, a priest, about B.C. 2200; No. 5,332, cauldron; 5,333a, tap with lion from Thebes.

Cases 70-72 and J. *Fishing Implements*.—The rod was short, and of one piece. No float was used, but ground-fishing with bronze hooks was practised, or a bident spear was thrust into the fish; sometimes the spear was replaced by a kind of feathered arrow, with line attached, like a harpoon. The hippopotamus and the crocodile were harpooned with a spear, having a barbed head of bronze, fitted by a ferrule to the shaft. The ferrule had at its side a ring to attach the cord, which ran over the forked end of the haft and was rove on a reel.

Cases 73-74. *Food, Fruits, and Seed*.—The ancient Egyptians ate different kinds of meat, especially the flesh of oxen and calves, the goat, *kahs*, the antelope, the ibex, and the leucoryx, *mahut*; not, however, the sheep, though the hyæna, *hetu*, was occasionally eaten at an early period. Amongst birds, various kinds of waterfowl, consisting of cranes, *t'a*, geese, *samen* or *khen*, and ducks, *ru*, were used for table, as also was the pigeon, *ment*, but not the domestic fowl, with which the Egyptians were unacquainted. Fish, *rami*, of which various kinds are mentioned, muddy and insipid, were used by some classes, although rejected by the priests, and therefore deemed less pure. They were eaten raw, or were salted and preserved. Bread was principally if not wholly made of barley, *bat*, either in flat circular cakes, like biscuits, or in triangular and conical forms, and sometimes in shape of animals and other devices, as modern pastry. The principal fruits which were edible were grapes, *alulu*, figs, *teb*, the date, *nebs*, that of the doum palm, *kaka*, the heglyg, *asher*, the pomegranate, *remen*, and the olive, *t'et*. Amongst vegetables, the gourd or cucumber, the onion, *hut*, the

root of the papyrus, *t'ama*. At an early period the Egyptians drank milk and wine, *arp*, of various kinds, as fisherman's wine, wine of Northern Egypt, &c.; but in later times beer, *hek*, which, introduced from Asia and made of red barley, *bat tesh*, was a more favourite beverage. Water was of course used. Amongst the objects of this division will be seen No. 5,340a, a bowl of fish; No. 534, a stand of palm leaves and papyrus, and two trussed ducks and biscuits from Thebes; No. 5,340, a cake of bread in the shape of the head of a crocodile; No. 5,363, a red bowl of barley meal; buds of the mimosa, castor-oil plant, and henna.

Cases 72-78. *Agricultural Implements*.—The cultivation of the land by the Egyptians was carried on by the plough, with its share made apparently of bronze, *akesu*, drawn by oxen or horses. The plough had no coulter or wheels, and the draught was from the shoulders or head by a yoke made of wood and cord; a pickaxe of wood was also used for digging up the ground. The seed was generally carried in a square basket. Water for irrigation was either raised from a well by a long pole or a pivot, the pole having at its end the bucket, tied by a cord to dip into the well, or else carried in jars, like modern milk-pails, fitted by a strap or cord to the end of a yoke passing over the shoulders. For reaping the corn the labourer used sickles of bronze or iron, with wooden handles. A hackle was used for some seeds. Corn was generally trodden out by oxen.

In this division are No. 5,402, rope and steps of a rope-ladder; 5,407, hoe; 5,408, pickaxe; 5,413-14, wooden pole with the leather strap belonging to it.

Cases 75-77. *Boxes and Spoons*.—In this section are the various boxes used by the ancient Egyptians for holding different articles of the wardrobe, toilet, or kitchen. Boxes, *teb*, made of various materials as wood, reeds, palm fibres, papyrus, and ivory; the more costly were either gaily painted with colours, or were inlaid with ivory, porcelain, and other substances. They were used for holding the objects of civil life, and are to be distinguished from others in the sepulchral division, employed for the purpose of holding funeral objects. With them are arranged some of the spoons or little boxes employed for the toilet, often in the shape of animals and fruits, and combining a kind of bowl or spoon of circular or elliptical shape. The following are the most remarkable: No. 5,918, box of papyrus; No. 5,901, box with vaulted lid covered with ivory and annular ornaments; No. 5,910, part of a painted box with the name of Pepisetheb, about B.C. 3,200; No. 5,946, ivory box in shape of a duck throwing a fish to two ducklings; No. 5,956b, wooden toilet box in shape of a young female holding a waterfowl; No. 5,953, double spoon in shape of cartouches, holding wax, supported by Bes or Besa; No. 5,898a-b, part of a box inlaid with porcelain and ivory.

Cases 78-79 and J. *Instruments of Painting and Writing*.—Writing materials consisted of the palette, writing-desk or inkstand, a rectangular slip of alabaster, ivory, porcelain, or wood, about 16 inches long, 2 wide, and $\frac{1}{4}$ -inch thick, at the upper part of which are two or more

oval depressions or wells, occasionally with the emblems of cartouches, to hold the red and black ink used by the scribe. At the lower part of the palette is a hole or groove, in which were placed the writing-reeds, *kash*, split at one end, but not cut to a point as a modern pen or brush. The Egyptian rather painted than drew the characters he wrote. The slip that held the reeds occasionally has a sliding cover to give readier access to them. For painting, rectangular palettes of wood with numerous wells, or of porcelain with small vases for holding the various colours, were used. The principal colours were a red and yellow ochre, blue and green frits of oxides of copper. The white is plaster, the black is animal carbon, the brown is either mixtures of black and red, or a natural earth. The vehicle is apparently gum arabic, and other gums. The materials used were calcareous stone, tiles, wood prepared with a layer of cloth and plaster, linen, leather, and papyrus, a reed cut into thin slices and rolled out, the Egyptian paper, the last being most extensively employed. They used also a small *calathus*, or jar-shaped pot, for holding water, knives to cut the reeds, bags to contain their writing implements. The letters and documents were rolled up into cylinders, placed in leather cases for safe transmission. Letters were accompanied by seals of clay placed on the cylindrical fold, and bearing impressions from scarabæi. The painter used slabs and mullers for grinding the paint.

Cases 75-80 and J. *Arms and Weapons*.—These include wands bearing various names, as the *ba*, *ab*, *kherp*, or sceptre, held in the hand. All persons of rank occasionally held or used a long stick or wand, about four feet long, while smaller ones were used for other purposes. With the short stick, *batana*, the bastinado was administered. Sticks were occasionally inscribed with lines of hieroglyphics, containing the name and titles of the possessor, and an address to the stick which had supported the owner in his old age. The weapons, both offensive and defensive, were the bow and arrow, the war-axe, the mace or club, and the short sword or dagger. For defence, the shield, made of leather, breast-plates of quilted linen, and, at a very late period, armour made of the skin of the crocodile.

Cases 77-81. *Workmen's Tools*.—Stone hammers of an unknown date have been found near the mines of the Wady Magarah, and some have supposed that the Egyptians used flakes of flint, set in handles, as chisels to carve calcareous stone and other tender materials. The mason used bronze chisels, wooden mallets, and stone polishers; the carpenter, a wooden mallet or hammer, bronze saws, chisels, adzes, hatchets, drills, bradawls, and other tools. Nails were of bronze, but the sides of boxes and coffins are generally secured by wooden plugs, and, for glue, gum or a kind of isinglass was employed. Articles employed by brickmakers, plasterers, whitewashers. The brickmakers used moulds, probably of wood, for making the bricks, stamps to impress on them the requisite name or inscription, pickaxes to break up, and vases for the water to mix with the clay, yokes across the shoulders to carry them

to their destination, plumb-lines to keep the walls perpendicular. In the time of the 18th and 19th dynasties foreign captives under Egyptian superintendence were employed; and the hardships suffered by the Hebrews under their Egyptian taskmasters during their sojourn in Egypt, as described in the Pentateuch (Exodus i. 14), prior to the Exodus, indicate the tyranny exercised over the unhappy peoples reduced by the Egyptians to servitude. The plasterers used the adze and spatulæ for laying the plaster on walls of clay mixed with straw, smoothers to flatten the surface, coarse brushes of palm fibres and paint pots to whitewash and colour it. Amongst them will be found No. 6,032, wooden mallet; No. 6,048, bronze adze; Nos. 6,659-60, model of a hatchet and adze with name of Thothmes III., about B.C. 1600; Nos. 6,112*c*-6,112*b*, bronze chisels.

Cases 82-85. Div. 3. *Latrunculi*, or *Draughtsmen*.—The ancient Egyptians had several games, and amongst 'hem two played something like the modern draughts. The games were called *sent*. They used a board divided into 30 squares, disposed 3 one way and 10 the other, and another of 20 squares, 12 of which were arranged in 4 rows of 3 squares, from the middle square of which started a perpendicular line of 8 squares. They were played by 2 players, each of whom had 5 or 6 pieces of a different shape, colour, or device to those of his opponent. They were generally conical, and called *abu*. The game was in use from the 5th dynasty till the Roman Empire, and is supposed to have been invented by the god Thoth, who played with Isis at it, as subsequently did Rameses III., or Rhampsinitus, with the goddess Isis in Hades. Besides the game of *sent* there was another game called *tau*, or "robbers," and a third called *hen*, or the "vase," played with moveable pieces on a circular board with concentric lines. These games are supposed to have some relation to the Greek *petteia*, or *diagrammismos*, and the Roman *duodecimscripta*, or 12 squares, and *latrunculi*, "robbers," or draughts. The Egyptian draughts are generally conical, and of wood or porcelain. The Romans used circular convex pieces made of glass. There are many varieties of the Egyptian *abu*, or draughtsmen. No. 6,413*a*, with a human head; No. 6,414, with the name of Necho II., about B.C. 612; No. 6,414*b*, with the head of a jackal; No. 6,414, with the head of a cat. In this Case are also exhibited modern models of the boards on which the games were played.

Div. 2. *Toys*.—The Egyptians had toys for children consisting of dolls made of wood and bronze, some with moveable arms, like the Greek *neurospasts*; figures of various kinds, such as a man making bread; birds; crocodiles, with moveable limbs like those in use at the present day; balls made of porcelain, palm leaves, or white leather filled with chaff; vases; knives, or pointed sticks, for sticking into a wooden block. Altogether only a few toys have been found in the tombs, but the use of balls for play is as early as the 12th dynasty, about B.C. 2220. The following are the most remarkable: Nos. 6,389-6,400, porcelain models of balls and fruit; Nos. 6,459-6,464, wooden dolls, one with hair made by bugles of sun-dried clay and face of

black clay; No. 6,465, a completely carved doll; No. 6,466, a moveable head of a bird; No. 6,467, ball of plaited fibres of palm leaves; No. 6,470, ball of white leather filled with chaff; No. 6,470c, ball of scarlet leather.

Cases 82-85. Div. 2, and K. *Musical Instruments*.—The invention of musical instruments, according to the Egyptians, was due to the gods. Thoth, or Hermes, invented the lyre, Neith the flute. The god Bes is also seen playing on the trigon or triangular harp, or tambourine, and Hathor, or Isis, on *sistra*. The harp, *ben-t*, was made of wood of various sizes and shapes, having from 4 to 22 strings of catgut; lutes and other intermediate instruments had from 5 to 10 similar chords; lyres, some with sounding-boards of the actual tortoiseshell, were also made of wood, with parts carved in the shape of the heads of gods, kings, and animals; the guitar, *nefer*, or *nabla*, had from 2 to 4 chords, and was ornamented with tassels; the single and oblique flute, *seba*, and the double flute, *namms*, were also of wood, with mouthpieces; cymbals were of bronze; maces, or castanets, were of metal, bone, or wood; the *sistra*, *sishesh*, of silver and bronze.

Linen.—Linen was entirely made of flax, no cotton, as once supposed, having been used, although woollen fabrics ornamented with embroidered patterns have been occasionally found in the tombs. The linen was made in long, narrow lengths, and used for dress, armour, and also for the operation of wrapping up the mummies, both old clothes and new linen having been employed for the purpose. At the time of the Romans four kinds were famous, the Tanitic, Pelusiatic, Boutic, and Tentyritic, and extensively exported. Of the specimens which have been examined some are as fine as Indian muslin, while others are as coarse as canvas, and show 80 threads in the warp to 40 in the woof, or 120 threads of warp; the finest being 152 threads in the warp and 71 in the woof. The linen was originally very white, and generally had a selvage at the end dyed with indigo; while the whole linen was sometimes dyed red with the *carthamus tinctorius*. Sometimes, but rarely, linen with patterns and colours is found.

Cases 87-91. Sepulchral cones; conical bricks of baked terracotta, internally black, but red on the exterior, in length about 9 inches. and 3 inches diameter at the base, on which are stamped, in relief, hieroglyphs of the names and titles of a deceased, to whom they are said to be dedicated, are found about the tombs of Thebes, especially those of the Drah Abu'l Neggah. Amongst them are No. 9,651, cone of Merimes, prince of Kush, or Aethiopia, about B.C. 1500; No. 9,672, of Neferhebf, priest of Amenophis II., about B.C. 1566; Nos. 9,462, 9,711, of Chonsu, a chamberlain and fan-bearer; No. 9,735, of Aba, a chamberlain, about B.C. 750; No. 9,717, of Ra, a royal scribe; No. 9,729, of Tsaru, a military officer.

Sepulchral tablets, *huta*, were used for the same purpose as tombstones and sepulchral monuments at the present day, but were placed inside the tombs, and not outside, or in the open air. They are of

different materials, as granite, sandstone, alabaster, and limestone; and of different sizes and shapes, square, rectangular, and either pointed or rounded at the top; those of square shape often representing the entrance or cornice. At a later period (about the 22nd dynasty, or in the 9th and 8th centuries B.C.) wooden tablets made of sycamore were substituted. These tablets are generally rounded above, and surmounted by a wooden figure of the Bai, or Soul, and stand on a pedestal of two small flights of steps, into which they are inserted. They have been covered with linen, coated with plaster, on which have been painted in tempera the vignettes, or pictures, and inscriptions. The principal subjects represent the deceased attended by his mother, wife, sister, or brethren, standing in adoration to the boat of the Sun, or to the solar deities Ra, Sekar, Tmu, and Osiris, either alone or accompanied by his wife Isis; Nephthys, Anubis, Amset, Hapi, Tuaumutef, and Kabhsenuf, and other sepulchral deities. The texts accompanying these scenes are the names and titles of the deities, and of the deceased, usually placed in the scene along with them, and a larger inscription, in horizontal lines of hieroglyphs, placed under the scene, being a *proskynema*, or an address or prayer to the principal deities to confer the usual benefit of food, permission to pass from Hades, or off the earth, and for the soul to go to heaven, or the empyreal regions. Some inscriptions are addresses, or hymns to the Sun. The name of the deceased on these tablets is preceded by the title of *Osiris*, into whose condition he was supposed to pass after death; but about 100 B.C. females began to have the title of *Hathor* prefixed to their names.

On Shelf 2, No. 8,490, painted tablet with adorations to Osiris, Isis, Nephthys, and genii of the dead; No. 8,501, tablet with adorations to the goddess Mersekar, as a plumed snake by Aiemtape, a female; No. 8,497, tablet with adorations to Ptah by Penneb, an officer; No. 259, tablet with the ram of Amen-ra; No. 8,497, tablet with adoration to Set by Aapehti, a functionary.

On Shelf 3 are the wooden tablets No. 8,475, tablets with adorations to Osiris, Isis, and the four genii from Tetho (Teos), about B.C. 360; No. 8,541, a tablet with adorations to Ra by Nechtmutef, about B.C. 750; No. 8,447, tablet with adorations to Ra by Tua, priestess of Amen; No. 8,527, tablet with adorations to Osiris by Petamen, a priest of Amen, encharged with the works.

On division 4 are boxes for holding *shabti*, or sepulchral figures; amongst them No. 8,459, inscribed with formula for Tetamenasanth, a priestess; Nos. 8,594, with Apu, a corn-meter, adoring Osiris; No. 8,527, with Mutannu, a priestess of Amen, adoring Osiris and Isis.

Cases 92-99. Jugs of the Ptolemaic period, glazed and terracotta vases and bows, wooden pyxis covered with ivory plaques, coloured and other objects of the Greek and Roman period.

Roman period. Table Case B. Collection of terracotta and porcelain models. Fragments of vases containing pictures of animals, patterns,

&c. ; fragments of vases containing inscriptions in Greek, wax tablets for writing, wooden and other tesserae in Greek and demotic, mummy bandages sealed with leaden and waxen seals, &c. Sections 93-95 contain a number of lamps of the Roman period, parts of cartonages of mummies, and two portraits of Græco-Egyptian females painted in encaustic on panels placed on outer bandages of mummies.

Table Case C. Collection of bronze figures, gnostic and other gems, bronze objects from Palestine, lamps and other objects from Bethlehem, Samaria, and Jerusalem, Greek and other inscriptions on pieces of stone, 4th-century terracotta lamps, fragments of pottery with Coptic inscriptions, bronze mirror, disks, &c.

Table Case J. Egyptian scribe's pallets with inscriptions in hieroglyphics ; fragments of hieratic papyri, and pens. Bronze hatchet with name of Thothmes III., B.C. 1600, daggers, knives with flint and bronze blades, wooden pulley, flint and bronze arrow heads and other war weapons. In the lower division typical specimens of pottery.

Table Case K. Egyptian linen, plain and embroidered in colours with various designs. Parts of bandages of mummies, fringed sheets, fragment of linen containing part of the book of the dead, linen bag, bronze and other sistra, bronze flute with demotic inscriptions, ivory castanets in shape of arms and hands. In the lower divisions of the Case are sepulchral jars with covers made in the shape of the heads of Amset, Hapi, Tuamutef and Kabsenuf, the four genii of the Ameuti, used for holding the viscera of mummies ; specimens of the natural products of Egypt, and portions of flint weapons.

Table Case F. Objects in bone and ivory, chiefly of the Roman period. Amongst these are No. 13,961, a plaque with Aphrodite ; No. 13,962, another with Apollo ; No. 13,963, with Bacchanal orgy ; No. 13,964, ticket for the theatre with tragic mark ; No. 13,965, ticket inscribed Berus or Verus ; No. 13,966, bone handle of knife in shape of lion ; No. 13,967, same in shape of chimæra.

On the other side objects in lead, chiefly toys or votive of the Roman period, silver bracelets ; No. 1,207, terminating in heads of goats, fragments of leaves, gilded, from crowns.

A selection of Egyptian manuscripts on papyrus, in hieroglyphic and hieratic characters, is exhibited on stands along the northern side of the room. The three forms of writing in use among the Egyptians were :—1. The *Hieroglyphic*, in which all the characters, or figures, are separately and distinctly defined. 2. The *Hieratic*, in which the same characters are represented in what may be termed a running hand. 3. The *Demotic*, or *Enchorial*, a still more cursive form, in which the language of the common people was written ; it was principally employed in civil transactions during the Ptolemaic period, and continued in use till the 3rd or 4th century of our era.

The hieroglyphic character was in use in Egypt as early as the 3rd Dynasty, the date of which is placed about B.C. 4000 by some chronologists ; but no hieroglyphic papyri of that remote age are extant, and the oldest examples known appear to be of the 18th

Dynasty, about B.C. 1700. Hieroglyphic writing seems to have been employed almost exclusively for religious purposes, and the papyri written in it are Rituals, or portions of the Book of the Dead as it is called, a copy of which was published by Professor Lepsius, under the title of "*Das Todtenbuch der Ägypten*," 4to, Leipzig, 1842. This was, however, only the fac-simile of a single and comparatively late manuscript belonging to the Museum at Turin, and no manuscript contains all the chapters. M. Naville has recently published an edition containing all the chapters found in manuscripts of the 18th Dynasty and the dynasties immediately following. ("*Das Aegyptische Todtenbuch der xviii bis xx Dynastie, aus verschiedenen Urkunden zusammengestellt und herausgegeben*," fol. Berlin, 1886.)

A few Papyri, especially those of priestesses of Amen-Ra at Thebes, are about B.C. 1300, and are filled with representations similar to those found on the sides of the tombs or coffins of the 19th Dynasty. The text contained in these manuscripts bears the name of "Book of that which is in the Tuat," or nether-world. It has often been quoted under the name of the Solar Litany.

The Papyri exhibited are—

10,009. Papyrus of Uss-ha, containing the 142, 148, 125, 100, 110, 149th, and other chapters of the book of the dead or ritual. (Salt, 828.) (18th Dynasty.)

10,012. Papyrus of Ta , a priestess of Amen-Ra. Vignette, adoration to Ra and Solar Litany, or progress of the Sun through the hours of the day and night. (Barker, 208.)

10,037. Papyrus of Hor-net'-her-atf-ef, a priest of Amen in Thebes, holding various charges, containing the 1, 2, 3, 4, 5, 6, 7, 8, 9, 48, 49, 12, 15, 16, 17, 18, 19, 20, 21, 23, 24, 26, 33, 34, 35, 36, 37, 38, 40, and 42nd chapters of the book of the dead or ritual. (Salt, 829.) (About B.C. 350.)

10,053. Papyrus dated in the 17th year of Rameses IX. Inventory or register. On the back, procedure against a person who had committed a robbery of silver. (Harris.) (20th Dynasty, Medinat Haboo.)

10,054. Papyrus dated in the 17th year of Rameses IX. Inventory or register. On the back, procedure against a person who had committed a robbery of silver. (Harris.) (20th Dynasty, Medinat Haboo.)

10,056. Inventory of materials for boats and constructions in the Temple or Palace of Thothmes III. (Lemon.) (18th Dynasty.)

10,057 and 10,058. Treatise on Mensuration. Written in the 23rd year of the king Ra-aa-usr by the scribe Aahmes from an earlier work of the reign of an older monarch. The text has been published and translated by D. Eisenlohr ("*Ein mathematisches Handbuch der alten Aegypter*," Leipzig, 1877).

10,059. Medical Treatise, with prescriptions of the age of Cheops of the 4th, and Amenophis III. of the 18th Dynasty. Presented by the Royal Institution, 1871. (18th Dynasty.)

10,061. Account of grain of the Temple of Amen, about the time of Rameses II. Presented by Edward T. Baldwin, Esq., 1882. (19th Dynasty.) (Thebes.)

THIRD EGYPTIAN ROOM.

III. SEPULCHRAL SECTION.

One of the most remarkable classes of Egyptian antiquities is the mummies or dead bodies, prepared by salt, bitumen, cedar oil and other substances, so as to resist decay and the ravages of time. The reason of the process is unknown, but it is supposed to have been either sanitary, or to enable the soul, after it had passed through its transformations for 3000 or 10,000 years, to return to the body. Immediately after death the corpses of men were delivered to the eviscerators, *paraschistæ*, or preparers, *taricheutæ*, and removed to their establishments; a line was drawn on the right side, which was opened by an Æthiopian stone knife, the viscera were removed, and either placed in four Canopic jars dedicated to the genii of the dead, packed in separate bags and laid with the mummy, or else were thrown into the river. The brain was extracted by a curved bronze instrument, and the body then treated according to the practice of the period, or the wealth of the family. The corpses of females were mummied at their homes. In the days of Herodotus three modes were employed. The first, or more expensive, cost a talent (about £244), in which, after the preliminary operations, the body was bathed in palm wine, filled with cassia and other drugs, then plunged in natron for 70 days, and finally wrapped in linen bandages and a cartonage. The second process cost 20 *minæ*, or about £81. In this process the brain was removed, the viscera injected with cedar oil, and the body was steeped in natron for 70 days. An examination of different mummies shows, however, that there was a great difference in the mode of preparation. The brain, when extracted, left the skull hollow, and sometimes the nostrils were plugged with pledgets, the eyes were sometimes removed, and their places supplied by others of ivory and obsidian; the hair was also often removed, and made into an oval packet, covered with linen and bitumen. The flank incision varied in length, and was covered by a tin plate, in which a symbolic eye was engraved. The viscera were separately embalmed, placed in Canopic jars laid outside or in the bellies of the mummies. Silver gloves or stalls were placed on the fingers to prevent the tearing off the nails, or else they were secured with thread. The bodies were laid straight, the hands at the side, on the breast or groin, so as to be symmetrical for bandaging, and distorted forms were straightened for the operation. At different periods portions of the body were gilded, and the fingers sheathed in silver stalls to protect the nails. When finally prepared, the bodies were wrapped in linen bandages, principally strips of three or four inches wide, several yards in length, laid on wet, and kept level by pledgets. These bandlets had mystical names. Remnants of old linen were extensively

used for the purpose; as many as 400 yards are said to have been employed for one mummy. The bandages are generally coarsest near the body, and finest outside. Some mummies have an outer linen shroud dyed red by the *carthamus tinctorius*, and over that a net-work of porcelain bugles, amidst which figures of sepulchral deities and other emblems are introduced. On a few mummies of the earlier dynasties and of the age of the Ptolemies, portions of the Ritual of the Dead were written on the outer bandages after they had been laid on. Other mummies have leather straps crossing the shoulders and breast, and stamped at the ends with the names and figures of kings of the 20th and following dynasties, standing in adoration to Osiris or the god Ames or Amen-Ra. A very common mode of ornamentation was the cartonage, composed of 20 or 40 layers of linen tightly pressed and glued together like pasteboard, and covered with a thin layer of stucco. This was modelled in shape of the figure of the dead, with a pedestal laced up or closed behind, and appropriately painted with colours in tempera, with figures of deities and inscriptions. When bandaged the mummies were generally deposited in coffins and sarcophagi; the coffins were of wood, chiefly of cedar and sycamore; and these again were either plain with inscriptions cut upon them, or else covered with a layer of stucco, painted like the cartonages in tempera. The sarcophagi were of hard stone, and the wooden coffins were placed in them. Sometimes there were three or more coffins fitting in one another like a nest of boxes. The bodies of kings and persons of high rank or wealth were deposited in massive sarcophagi, or outer stone coffins of granite, basalt, alabaster, breccia, and other materials. These sarcophagi were either rectangular with cover, or else in the shape of the mummied body. Some are plain, but many are carved with scenes and inscriptions in relief or intaglio, chiefly extracts from the Ritual and other religious works. Considerable variety prevails in the range of subjects selected for the ornamentation of the coffins and sarcophagi, some due to the caprices or different tastes of the relatives of the deceased. The art was practised from 2000 B.C. to 700 A.D., and it has been calculated that about 420,000,000 bodies may have been thus prepared. The principal cemeteries were at Gurnah El Assasif, the Deir el Bahari, and the Bab el Molûk at Thebes, Abydos, the plains of Gizeh and Sakkarah, in the neighbourhood of the ancient Memphis.

The mummies of the period of the first six dynasties found at Sakkarah are enclosed in wooden coffins with human faces, placed in a rectangular sarcophagus of stone, and have only been slightly preserved, dropping to pieces on exposure to the air, and preserving only a faint smell of bitumen. Rectangular coffins of wood, with flat covers, are found about this period, the inscriptions outside deeply cut, but those inside painted in appropriate colours, or traced in red and black ink, being dedications to the gods and chapters of the Ritual. Besides these are pictures of the various articles of the wardrobe and attire, jugs of cosmetics, arms, &c. At Thebes, under the 11th dynasty, bitumen and drugs were used for the preparation of mummies, which are, however, yellow, and falling to pieces; they were deposited either

in cases in shape of a mummy, hollowed out of the trunk of a tree, or in rectangular chests. They have the usual sepulchral dedications, and sometimes addresses of the goddess Isis and Nephthys to the deceased, considered as Osiris. The mummies of the 12th and 14th dynasties at Thebes, black, with flexible and dried skin, were placed in inferior coffins of the same kind. Under the 17th dynasty the coffins renew the style of the 11th, and some are yellow from head to foot. Under the 18th dynasty the coffins, which are in the mummied shape, are often painted with hieroglyphs and subjects in yellow upon a black ground, and the scenes on them are adorations to deities, especially Osiris, the goddess Nut, and other sepulchral deities, sometimes with adorations to the deified kings of the dynasty, especially Amenophis I.

From the 18th to the 21st dynasty, at Memphis, the mummies are black, and so dried that they break at the least touch; they were placed in granite sarcophagi more or less massive. At Thebes the mummies are exquisitely made, the bodies yellow, rather shiny, and very flexible; deposited in wooden coffins, generally sycamore, with tenons of sount or acacia wood. Sometimes as many as three are used, one within the other. Under the 19th and 20th dynasties the wooden coffins, more or less in imitation of the mummied human form, are painted in gay and lively colours; the person for whom the coffin was made has the title of *Osiris* or *Osirian* prefixed to his name. The scenes represented are that of the final or great judgment before Osiris in the hall of the two truths, the goddess Nut imparting the waters of life, and other deities of Hades. Another kind of coffin in use at the time of the 20th dynasty is distinguished by its yellow colour or varnish, and by mystical scenes principally relating to the Cherneret, or Hell, and its deities. In all these coffins the paintings, drawings, costumes, and proportions of the period to which they belong often enables their age to be determined. The coffins of the 21st dynasty, 1000 B.C., are rare, but resemble those of the preceding dynasty in their yellow colour and general detail. Amongst the distinguishing marks are the alteration which took place in the conical object placed upon the head; the goddess Nut is represented upon the breast; they are inscribed with chapters of the Ritual, and have the figures of the deities belonging to the chapters. At the time of the 22nd dynasty, B.C. 900, the coffins are often of plain cedar, and not covered with a coating of lime or plaster, and have the figures and inscriptions painted and inscribed upon the plain wood. In these plain coffins the mummies were often enveloped in a cartonage in shape of the mummied form, brilliantly coloured and gilded.

After the 21st dynasty the mummies at Thebes continue to show the perfection of the art; are enveloped in cartonages, and placed in wooden coffins, rather plain, with inscriptions, or else with a white ground, and scenes traced on them. The mummies of the cemeteries of Memphis of this period are poor and few. Under the 25th dynasty, B.C. 800, the coffins are still in the mummied shape, with coloured figures and hieroglyphs, covered with yellow varnish. The subjects are the Bahutet, or winged disk, the scene of the judgment

before Osiris, the visit of the soul to the body laid out on its bier; the mummied hawk of the god Socharis. The Apis bull, sometimes bearing on its back the mummy of the deceased to the tomb, appears on the foot of mummies of this period. The coffins have in the interior the goddess Athor or the West at the bottom, and the Heaven under the lid. The mummies are in plain bandages. The mummies become better under the 26th dynasty, and are often placed in coffins which were laid in sarcophagi of granite, basalt, and other stone. At the period of the 26th dynasty, B.C. 600, the coffins are inferior in colouring and treatment, the colours paler, and the art inferior. The subjects resemble those of the preceding period; the goddess Nut on the breast, the scene of the judgment after death, that of laying out the mummy on its bier by Anubis, and the union of the soul and body, sepulchral deities. Later coffins than those of the 26th dynasty have similar representations, with chapter of the Ritual and sepulchral deities; and at the time of the 26th dynasty and later it was a custom for the shroud or underlinen coverings of the mummies to have inscribed in hieratic the Ritual, or extensive extracts from it, a custom prevalent to a less extent at all periods, shrouds of this nature having been found on royal mummies of the 11th and 18th dynasties.

Under the Ptolemies the art of mummification declined. Inferior ones at Thebes were often buried in the soil; the jaws were tied up, and plates of gold placed on the tongue; portions of the skin were gilded, and the bodies stained either black or of an ashen grey colour. At Memphis the use of stone sarcophagi still continued, and a new kind of wooden coffin was introduced, the bottom of which was a flat board, into which fitted a vaulted cover, with pillars at the four ends, fitted by four tenons.

At the Roman period, and also earlier, the outer and inner coffins consisted of a flat board, over which was the cover, straight at the sides, and vaulted above with four upright posts. The paintings of the period are rude, and in the later style of art, but are representations of sepulchral deities and the judgment scene. The flat board has the goddess of the West, and on the interior of the vaulted cover the heaven is represented as a female extended at full length as if covering the mummy. At the sides of the heaven are representations of the twelve signs of the Greek Zodiac. The texts which accompany these coffins are formulas and dedications taken out of the later Ritual called the *Shaitien sinsin*, or Book of respirations. The shrouds of the mummies of the Roman period have occasionally representations of the deceased in Græco-Roman attire painted on them, or figures of Osiris and deities and inscriptions, and the network supposed to cover the mummy. In some cases well-executed portraits, in encaustic, on thin slices of cedar, are placed outside. The mummies, which are bandaged either so as to show the form, or else in a cylindroid shape, have on them collars formed of gilded wooden figures, strung in wooden frames. Under the Romans, after the first century A.D., the mummies and coffins rapidly decline. The mummies are black, heavy, and the bandages adhere so to the liquid bitumen in which they were boiled, that they cannot be detached

without an instrument, and the hieroglyphs and pictures are often coarse daubs or illegible scrawls. The bodies were often secured by cords with leaden or wax seals, to protect the arrangements and amulets from plunder or violation; and, as at an early period, memoranda, in an encaustic ink, of the name, age, or time when the deceased lived are found on the bandages.

Case 101. (6647). Coffin of Menkara (Mykerinos), king of the fourth Egyptian dynasty and builder of the third pyramid at Gizeh. On it is a hieroglyphical invocation to the goddess Nut. The remains of the body, which are bandaged, show that the right knee was ankylosed.

Case 102. No. 6689. Coffin of a person not named, made of a single tree. 12th Dynasty.

Case 103. No. 6690. Outer coffin of a female named Tachenem.

Cases 104-105. No. 6661. Coffin of Tamau. No. 6702. Coffin of a female.

Cases 106-107. No. 6689. Outer coffin of Tetesetanches, a female.

Cases 108-109. Outer coffin of Petamen.

Case 110. No. 6664. Coffin of Tamoni.

Case 110. No. 6664A-B. Wooden yellow coffin and cover with mystical scenes of deities of the Hades, coloured in appropriate colours, and with yellow back ground varnished. Period of the 20th dynasty. The cover is for a female named Tentmutapet.

Case 111. No. 6664B. Part of the coffin of Amenhotep, a priest, with representations of the deceased sacrificing a gazelle before the goddess of the West. No. 6664A. Part of the coffin of Mutenapt, a priestess of Amen.

Case 112. No. 6663. Coffin of a female of the period of the 20th dynasty.

Case 113. No. 6676. Coffin of Penamennebnesta, a priest, ornamented with figures, in bright colours, of sepulchral deities and inscriptions.

Case 114. No. 6691A. Coffin of Hor, priest of Mentu, on it the goddess Nut, the deceased adoring Atmu, Thoth, Horus, Osiris, Ra, and other deities. Probably of the period of the 22nd dynasty. About B.C. 900.

Case 115. No. 6668. Coffin of Amenariu, auditor of the treasury of the Queen Amenartas of the 25th dynasty, ornamented like the preceding; Nut, judgment scene, union of the soul and body, indicated by the laying out of the mummy, symbolic eye, and texts. About B.C. 690.

Case 116. No. 6670. Coffin of Kefhamentu, priest of Amen, ornamented like the preceding, judgment scene, embalment; same texts.

Case 117. No. 6671. Coffin of Pasbes, door-opener of the temple of Bast, in Western Thebes; Nut, judgment scene, embalment, and deities.

Case 118. No. 6672. Coffin of Anchsennefer in the style of the 26th dynasty; on it Nut, the judgment scene, the mummy laid out by Anubis, Isis, and texts.

Case 119. No. 6678. Coffin of Hornetatef, high priest of Amen in Thebes, holding various offices; outside are the scarabæus with sun's disk, genii of Amenti, Isis, and Nephthys gilded. Under the lid is a figure of the heaven and Zodiac, and on the lower part the goddess of the West. Thebes. B.C. 350.

Case 120. No. 6695. Coffin of Ar-rui painted in colours, deceased adoring the different deities to whom the parts of the body were dedicated.

Case 121. No. 6693. Similar coffin of Ataineb.

Case 122. Coffin of Nasuta, a female, goddess Nut, and other deities.

Case 123. No. 6674. Coffin of Mutenames; on it Nut, and other deities.

Case 124. No. 6684. Coffin of Tehoraufanch. No. 6686. Cartonage of the mummy of a girl.

Case 125. No. 6687. Cartonage of the mummy of a girl, with figures of snakes and deities.

Case 126. No. 6950. Portion of the coffin of Cornelius, with the goddess Nut, prayers, and deities, about A.D. 110.

Case 127. No. 6701. Cartonage of a mummy, with deities and inscriptions, about B.C. 530.

Cases 128-129. No. 6675. Outer coffin of Petamennebnesta; outer coffin of Amenarine, functionary of the queen Amenartas, about B.C. 660.

Case 130. No. 6957. Rude coffin, containing a mummy.

Case 131. No. 6657. Coffin of Nasbaentat.

Cases 132-133. No. 6658. Outer coffin of Mautemmen.

Cases 134 to 138. Portions of the coffins of mummies and cartonages. Amongst them are several masks from mummies, some with gilded faces; the bust of a queen, gilded, to place on the outer bandages over the head; foot-boards, with representations of the bull, Apis, bearing off the mummy.

No. 6715. Mummy of a Græco-Egyptian girl, probably about six years of age, in a rude coffin, with vaulted cover, and representing her dressed with a wreath on the head, short white garments to the knees, and pair of white shoes. She holds a short branch in her left hand. Thebes.

Cases 139 to 142. Mummy coffins and cartonages from mummies, some of which have been described under mummies; mummy of Menkara; portions of mummies' heads, arms, and hands, some of the hands still wearing signet rings.

Cases 143 to 150. Figures made for sepulchral purposes, and called by the Egyptians *shabti*, found in the tombs of Egypt. They are in several shapes; sometimes in that of the deceased, standing in the dress of the period, but more generally in shape of a mummy, the body swathed in bandages, from which the hands come out, holding a hoe, *hab*, and pickaxe, and the cord of a square basket slung on the left shoulder or nape of the neck. The head attire of the deceased is either that of the period or dignity, and, in the case of

monarchs, accompanied by the *uraeus*, emblem of royalty. Some figures hold the emblem of the soul, of life, *anch*, and of stability, or the so-called Nilometer, *tat*, or a whip, *chu*, *nechech*.

The principal materials of which these figures were made are different kinds of stone, wood, clay, and composition, such as granite, serpentine, schist, alabaster, steatite, sycamore, cedar, acacia and ebony, porcelain, glazed wares, composition, unbaked and baked clay. They are found sometimes deposited in great numbers in the floor and other places of the tombs, or singly, and some are of superior workmanship amidst a host of inferior specimens. They appear in the tombs of the 11th dynasty; but in the Museum collection the oldest are of stone, and of the time of the king Amenhotep, or Amenophis III., of the 18th dynasty. These figures continued to be used from that date till after the conquest of Egypt by the Persians, when they were discontinued. They were most numerous at the time of the 26th dynasty. The figures were either plain or had an inscription engraved or traced upon them. At least three formulas are known, but the most usual is the 6th chapter of the Ritual, entitled the chapter of making the working figures in the Cherneter or *Hades*. The porcelain ones of the 19th dynasty have their inscriptions drawn in a darker colour; those of the 26th dynasty have been made from a mould, and have their inscriptions in intaglio.

Case 151. Models of coffins, containing small models of mummies found in the tombs. These were probably the models shown by the embalmers to the relatives of the dead as specimens of the different manners of preparing the dead, and the probable expense of the process. They also recall to mind the model of the dead said to have been handed round at Egyptian banquets to indicate the instability of human life. Found deposited before the walled entrances of the tombs. Boxes for sepulchral purposes.

Cases 152 to 154. Sepulchral vases, or so-called Canopi, and models of vases, made for sepulchral purposes, deposited with the dead. These vases were destined to hold the soft parts, or viscera, of the body, embalmed separately and deposited in them. They were four in number, and were made in shape of the four genii of the Cherneter or *Hades*, to whom were assigned the four cardinal points of the compass. The body of the vase, that of the genius, and the head, mortised into it, the cover. The order of these genii were Amset, human-headed, the first genius, and the body of his vase held the stomach and large intestines. Hapi, the second, cynocephalus ape, held the small intestines; Tuamutef, the third, jackal-headed, held the lungs and heart; and Kabhsenuf, the fourth, the liver and gall-bladder. They were separately embalmed, were made into oval packets, and placed in the vases. The formulæ are speeches respectively made by Isis, Nephthys, Neith, and Selket, on behalf of the deceased. The vases were placed in boxes, two of which are above the case, with partitions, then set on sledges, and drawn to the sepulchre with the other funeral apparatus.

Cases 155 to 160. Wooden figures of Osiris, used as cases for containing papyri and other objects. The papyrus or Egyptian paper, made

of thin slices of the reed *Cyperus papyrus*, called by the Egyptians *t'ama*, and the Greeks *byblos*, was the precursor of modern paper. On it were written rituals, prayers, public documents, histories, poems, and all literary and other works. The width of the papyrus so prepared rarely exceeded 15 inches, but their length sometimes, though rarely, extends to 150 feet. Papyrus, both before use and afterwards, was rolled up into a cylindrical roll, and when opened for the purpose of reading, unrolled from the ends. Besides these methods, they were occasionally placed in wooden figures, always coloured black, of the god Osiris standing on a pedestal, either in the hollowed body of the god, or else in a place in the pedestal covered by a small slip, the whole so carefully painted over as not to give any indication of the papyrus within. The colour of the coffins of the 18th dynasty is black.

Wooden figures of Ptah-Socharis-Osiris. The figure itself is always solid, but a small niche is often seen in the pedestal in front of the god, which has a small cover. Occasionally an embalmed fragment is found in these receptacles.

Cases 161 to 167. Mummies of the different sacred animals attached to the different temples of Egypt. Those used for oracular purposes were especially so treated, and buried in cemeteries in the neighbourhood of the temples. The principal animals were the bulls Apis, the cynocephali apes, cats, wolves, rams and gazelles, vultures, hawks, owls, swallows, the ibis, goose, lizards, scarabæi; the fishes cyprinus and silurus, and the eel have also been found.

Case A. No. 6654. Rectangular coffin of cedar of a person named Amamu; perhaps as old as the 6th dynasty, or else of the 11th dynasty, with representation inside of weapons, wardrobe and utensils, the door of a house, and draughtsmen, covered with chapters of a Ritual inscribed in black and red ink.

Case B. No. 6655. Rectangular coffin of cedar of Mentuhotep, probably about the 11th dynasty, painted inside with representations of arms, wardrobe, and utensils and inscriptions in black and red ink, extracts of a Ritual.

Case C. No. 6652. Gilded wooden coffin of Antuf, monarch of the 11th dynasty, the body with feathered ornament, and an address of the goddesses Isis and Nephthys to the king considered as Osiris. Thebes.

Case C. No. 6680. Mummy of Haremhebi in its cartonage, partly gilded. On it are represented Nut, Chepera, Socharis, and Osiris, deities, the judgment scene, jackals, deities.

Case D. No. 6662. Wooden coffin containing the mummy in a cartonage of Tetchonsaufanch, scribe of the Treasury of Amen-Ra at Thebes, with scenes of an unusual character, the goddess Nut, deceased, adoring the jackal of Anubis, Isis and Nephthys, lion-headed and winged Amenophis I., and the queen Nefert-ari, deities of the Hades traced in black upon a yellow ground, face gilded, probably of the period of the 19th or 20th dynasty.

Case E. No. 6659. Wooden coffin and mummy of Horsieset, incense-bearer of the temple of Chnumis, brightly coloured scenes: a ram-

headed hawk ; judgment scene, Thoth the standard of Abydos, sphinx, hawk of the god Socharis and the barge. Under the cover inside is a figure of Socharis, and at the bottom of the chest is Nut.

Case F. No. 6666. Wooden coffin of Pachruthor, incense-bearer of the temple of Chonsu, ornamented with scenes and inscriptions in light colours. On it are the ibis, emblem of Thoth, the judgment scene, Thoth and Horus elevating the standard of Abydos, Neith and Selket attending to Osiris in the shape of the Tat or Nilometer, the god Shu raising the solar boat, with scarab in the sun's disk, the uræus of the goddess Nechebit, various mystical deities of the hell. Thebes.

Case F. No. 6679. Mummy of Hornetatef, high priest of Amen, holding various offices, in its outer cartonage, gilded on a blue ground. On it is represented the scarab pushing forward the sun's disk, the Bahutet or winged sun, the mummy laid out, the union of the soul and body, souls and various sepulchral deities, a sphinx in a shrine, with a soul hovering with cartouches of Osiris, and remains of a wreath. Under the sandals are representations of the Southern and Northern enemies of Egypt. Thebes.

Case G. No. 6714. Mummy of a Græco-Egyptian in a painted shroud, with network and inscription. On the breast is a collar of bent wood, on which are strung gilded figures of deities and other objects.

Case H. No. 6660. Wooden coffin and mummy of Tenamen, incense-bearer of the temple of Amen-Ra, cover painted in bright colours ; adoration to Ra Socharis, the Apis or bull of Ptah Socharis, the cow of Isis, the four genii of the Hades, various mystical deities of the Hades are traced in yellow outline on the chest. Thebes.

Case I. No. 6665. Coffin and mummy of Kabt, priestess of Amen Ra ; the coffin is ornamented with figures in yellow outline on a yellow ground, Nut, Isis, and Nephthys, Thoth, and the genii of the Amenti ; the mummy has a mask with gilded face, with ear-rings, models of hands with rings, pectoral plate, and metal ; sepulchral figure, probably of the period of the 23rd dynasty, about B.C. 800.

Case K. No. 6691. Wooden coffin and mummy of Tachenemem, daughter of Petchonsu or Petechonsis, door-keeper of the temple of Amen-Ra, with paintings and decorations of the style of the 21st dynasty, B.C. 100 ; on it are disked ram-headed hawk, judgment scene, mummy on its bier, visit of the soul to the body, Socharis, Thoth, Neith, Uat or Buto, and hawk of Socharis. At the foot the Apis carrying off the mummy of the deceased. Thebes.

No. 6692A. Coffin and mummy of Bakrans, a female, with coloured scenes and hieroglyphs ; on the breast is the Hut or winged disk, the judgment scene before Osiris, the visit of the soul to the body laid out on its bier, the hawk of Socharis. About B.C. 800. From Gurnah.

Case L. No. 6692B. Double coffins and mummy of Shepenhet, a female ; the coffins are ornamented in the same style as the preceding, and they are of the same style and period. From Gurnah.

Case M. No. 6682. Mummy of Penamen, door-keeper of the temple of Amen-Ra, in its cartonage, ornamented in the style of the 23rd dynasty.

No. 6681. Mummy of Pefaaconsu, auditor of the palace, in its cartonage. On it hawks, the standard of Osiris, deities, the bull, Apis on the foot bearing off the mummy of the deceased.

Case N. Coffin and mummy of Anchhapi, musician of the Cherneter or Hades, probably a funeral musician, with vaulted top and pillars at the ends, painted in gay colours, representing the passage of the mummy to the sepulchre, attended by Isis, Nephthys and the soul in a boat drawn by jackal genii of the Hades and Apis; Osiris as the standard of Abydos in a boat with Thoth, Horus, Isis, and Nephthys, solar deities, texts containing extracts from the Ritual; the mummy is in its bandages and has a pair of his bronze cymbals laid upon it.

Case N. No. 6713. Mummy of a Græco-Egyptian youth, with portrait painted on encaustic on thin plates of cedar, full face, wearing a white garment with purple border.

Case O. No. 6708. Coffin of Tphous, daughter of Heraclius Soter and Sarapous, born in the 5th year of Hadrian, A.D. 120, deceased and buried in the 11th year, A.D. 127. The scenes are rudely scrawled in black upon a fawn coloured ground, representing Osiris, Isis, Nephthys, Anubis, Apis, the boat of the sun and scarabæi. It has a Greek inscription. Gournah.

Case O. No. 6709. Mummy of Græco-Egyptian in painted shroud, head in a wreath, body in a garment, with latus clavus or purple band, hawks, deities, sceptres, and network.

Case P. No. 6707. Mummy of Cleopatra, surnamed Genetiké, daughter of Ammonios, in a painted shroud representing Cleopatra herself, Isis and Nephthys, and other sepulchral deities; her comb is inserted in the bandages at the right side of the head, on which are the remains of a wreath.

No. 6704. Mummy said to come from the coffin of Maitemmen, but perhaps of a man; bandaged in shape of the body, without shroud.

Case R, 60-65, Case S, 72-77. Sepulchral tablets, *hutu*; used for the same purpose as tombstones and sepulchral monuments at the present day, but distinguished by having been placed inside the tombs, and not outside, and in the open air. They are of different materials, as granite, sandstone, alabaster, and limestone; and of different sizes and shapes, square, rectangular, and either pointed or rounded at the top, those of square shape often representing the entrance or cornice. At a later period (about the 22nd dynasty, or in the 9th and 8th centuries B.C.) wooden tablets, made of sycamore, were substituted. These tablets are generally rounded above, and surmounted by a wooden symbol of the Soul, and stand on a pedestal of two small flights of steps, into which they are inserted. They have been covered with linen, coated with plaster, on which have been painted in tempora the vignettes, or pictures, and inscriptions. The principal subjects represent the deceased attended by his mother, wife, sister, or brethren, standing in adoration to the boat

of the Sun, or to the solar deities, Ra, Sekar, Tmu, and Osiris, either alone or accompanied by his wife Isis; Nephthys, Anubis, Amset, Hapi, Tuamutef, and Kabhsenuf, and other sepulchral deities. The texts accompanying these scenes are the names and titles of the deities, and of the deceased, usually placed in the scene along with them, and a larger inscription, in horizontal lines of hieroglyphs, placed under the scene, being a proscynema, or act of adoration, to the principal deities to confer the usual benefit of food, permission to pass from Hades, or off the earth, and for the soul to go to heaven, or the empyreal regions. Some inscriptions are adorations or hymns to the sun. The name of the deceased on these tablets is preceded by the title of *Osiris*, in whose condition he was supposed to pass after death: but about 100 B.C. females began to have the title of *Hathor* prefixed to their names. Some of these tablets were surmounted on the rounded top by the figure of a human-headed hawk, emblem of the *ba*, or soul, fixed by a plug into the upper rim of the tablet.

Case R. 69-70. Earrings, *shaka*, of various substances and shapes; but at the earlier period they were generally circular, sometimes like a mushroom-stud, the end of which was passed through the lobe of the ear.

Case R. No. 6700. Coffin of Cleopatra, surnamed Genetiké, daughter of Ammonios, of the family of Soter, about B.C. 100. On it are painted the judgment scene, souls of deities, adoration to deities, union of the soul and body, solar boat. On the board is the Goddess Hathor, or the West, and under the cover the heaven and the twelve signs of the Zodiac. From Thebes. In Case 77, 1st Egyptian Room.

Case S. 75-77. Hypocephali, placed under the heads of some mummies, were flat, circular disks of bronze or linen, covered with plaster, and inscribed with vignettes and an inscription; or else disks on which the name was engraved. Hypocephali were placed under the heads of the mummies to produce or renew the vital warmth, *bes*, of the body, and represented the symbolic eye, *uta*, of Shu or Horus.

Case S. 78. In this case are some ornaments of gold and silver taken from mummies, many of which were laid close to the embalmed form. Portions of the body were gilded, and the fingers cased in silver to prevent the extraction of the nail. The flank incision made to take out the viscera was also covered with a rectangular square plate, on which was engraved in outline the right symbolic eye, emblem of the god Shu.

Case S. 79. Wax figures, used for sepulchral purposes, and placed on the bodies of the mummies, or else wrapped up with bags or packets, which contained the viscera of the dead, when they were thus treated, instead of being placed in the sepulchral jars, or canopi, in which the entrails of the dead were placed when conducted to the tomb. Leather Bands.—The mummies had occasionally a band of leather straps, about one inch broad, with an edge or binding, passing over the neck, the ends on the breast. These were stamped or embossed at the extremities. They came into use at the time of the 20th dynasty. Portions of the outer coverings of mummies.

Cases S. 79-80-81-82. Sepulchral amulets of hard stone, in the shape of scarabæi, *kheprrr*, standing on oval bases, either plain or inscribed with figures of deities or horizontal lines of hieroglyphs. The same species of beetle was not always represented, some of the scarabæi having plain, and others striated elytra. Inscribed scarabæi were placed over the region of the chest or heart; those without inscriptions inside the bodies of mummies. But this may have been due to diversity of period or mode of embalming, no two mummies having been prepared in the same manner. One scarabæus (No. 7876) of Sebakemsaf, a later king of the 13th dynasty, is in this case. At the time of the 18th and subsequent dynasties, amulets came into occasional use for mummies of important and rich persons. This use prevailed through the subsequent dynasty, was more common at the time of the 26th, and universal in the time of the Ptolemies. Some of them exhibit high polish and finish; but the Egyptians appeared to have experienced considerable difficulty in engraving minute hieroglyphs on hard stone. Various materials were employed, such as green jasper, felspar, serpentine, basalt, schist, obsidian, and a dark soap stone or steatite. These scarabs are of larger size than the scarabæi used for finger-rings or other personal adornment, and are sometimes three or more inches in length. The inscription on these amulets is one of the chapters relating to the heart, found at the end of the 64th chapter of the Ritual, and the formula was ascribed to different periods, as that of Sep or Usaphais, a king of the 1st dynasty, and the period of Menkara, monarch of the 4th dynasty. It was supposed to have been written by the fingers of the god Thoth himself, on a brick of glazed earth, sandstone, or some other material, in blue letters, and to have been found by the Prince Hartataf, on a tour made by him to examine the temples. The inscription was considered only fit for the chaste and pure, and the scarabæus on which it was inscribed was placed over the heart; it was dipped in some essence, and the formula said over it. The object of the charm was to preserve the heart, in which the soul was supposed to reside after death, from destruction or decay. The scarabæus itself also indicated the idea of existence, or the changes, or phases, or transformations through which the soul passed in the future state. The name of the person for whose mummy they were made is generally, but not always, inserted in the formula.

Case S. 82-83. No. 8009 and following. Symbolic eyes in different kinds of hard stone. This eye, called *ut'a*, was extensively used as the pendant or ornament of a necklace during life, and as a sepulchral amulet. It represented the eye of a cow, especially that of the cow form of the goddess Athor, supposed to be the mother of the sun. The right eye was supposed to symbolise the sun, the left the moon. It was also called the eye of the god Hor or Horus, in allusion to that which was snatched and swallowed from the Sun by Set or Typhon. Another of its names was the eye of the god Shu, a solar deity; it preserved the body from decay.

Objects described more particularly (these are indicated by a blue oval label). No. 8088. Hearts in various kinds of hard stone, as

lapis lazuli, carnelian, hæmatite, jasper, &c., of smaller size, and worn as pendants to necklaces by the living, or as amulets of the dead.

No. 8129 and following. Foot and leg of a calf. The purport of this object is not mentioned in the Ritual; probably it had allusion to the "second" birth.

No. 8143 and following. Dark stone; some are the two plumes of the god Khem, of which a mystical explanation is given in the 17th chapter of the Ritual; others are the two recurved feathers which formed the head attire of the god Socharis, 8151 and following.

No. 8182A and following. The papyrus sceptre. No. 8201 has the 30th chapter of the Ritual.

No. 8218 and following. Amulet in shape of a tablet, on which in relief is a papyrus sceptre, *uat*, to be placed on the neck of the mummy, and the 160th chapter written on it. The amulet was supposed to have been invented by Thoth.

No. 8233 and following. Red amulet in shape of the tie of a girdle, *ta*, made of red jasper, supposed to represent the blood of Isis, and placed on the neck of the mummy.

No. 8259(A.) and following. Amulets in shape of *Tat*, emblem of stability. No. 8286 is inscribed with the name of Nebmehit.

No. 8294 and following. Amulet in shape of the sun on the Solar Hill.

No. 8306. Head rest or pillow.

No. 8325. Amulets in the shape of a plumb line or sextant, *kekh* or equilibrium.

No. 8330. Amulets in shape of levels or right angles.

No. 6417 and following. Amulets in shape of disks on stands.

No. 6440. Amulets in shape of small pyramids.

Amulets in shape of a calf, *abu*, with its legs bound under its belly.

Amulets in shape of the first two fingers of the right or left hand.

Case S. No. 6705. Coffin of Soter, son of Cornelius Pollio, and Philous, archon of Thebes, in the time of Trajan, B.C. 90; outside are painted the judgment scene, ram-headed hawk, Amen-Ra as a scarabæus with four rams' heads. The passage of the boat of the sun, the visit of the soul to the body, and sepulchral deities. In the inside of the cover is a figure of the heaven as a woman, and a representation of the twelve signs of the Zodiac on the bottom, Hathor or the West, Isis and Nephthys. The shroud of the mummy of Soter, representing a painted figure of Osiris, is inside the case above it. From Thebes.

Case T. Painted model of a boat, white and yellow; the ends terminate in rams' heads, emblems of Chnoumis or Amen-Ra.

Painted model of a boat, the body green, conveying the mummy of a deceased female to the sepulchre.

Case U. Boxes for sepulchral purposes. The subjects represent adoration to the principal sepulchral deities, and the inscriptions on them are either chapters copied from the sepulchral ritual or dedications to Osiris and other deities of the dead. None of them appear to be older than the 18th dynasty, and most of them are of the 21st

and following dynasties—till the Roman period of the 1st century A.D. They were deposited in the tombs at the side of the coffins.

Over the Door of Room II. Part of the chapel or box of a sacred ark, *Sekett*, in shape of an Egyptian doorway, *sebechet*, with cornice of uræi; and of the boat, *ua*, which it was placed. These arks held the figures of the gods when carried in processions or removed to a distance. They were partly covered with curtains, and borne on the shoulders of priests. They were gilded or painted, and are seen in use at the period of the 18th dynasty, and were probably employed even earlier for sacred purposes. A remarkable instance of their use beyond the mere parading of them at the religious festivals of the gods occurs in the story of the transport of the statue of the god Chonsu, in the reign of Rameses XII., of the 20th dynasty, to the land of the Bakhtan for the purpose of healing the daughter of the king. She was supposed to be possessed by an evil spirit.

ASSYRIAN ROOM—NORTHERN GALLERY.

1ST PIER-CASE.

SHELF 1.

Small figures, heads of demons, &c.

SHELF 2.

Division 1. A small knob, pierced, containing the titles of a king whose name is written Ma-an-is-tu-su. An object of black steatite, headdress from the statue of a goddess, having upon the front an inscription of Dungi, king of Babylonia, about 2500 B.C. A steatite tablet containing an inscription of the same king. A steatite tablet containing an inscription referring to the queen of Rim-Agu, or Rim-Sin, king of a part of Babylonia, about 2200 B.C.

Division 2. A stone tablet bearing an inscription of Rim-Sin or Rim-Agu, about 2200 B.C. A limestone cylinder of Arad-Sin, son of Kudur-mabug. A clay cylinder, of peculiar shape, of Samsu-iluna, king of Babylonia, about 2075 B.C.

Division 3. Fragment of a stone having an inscription of Hammurabi, king of Babylonia, about 2120 B.C. A limestone tablet with an inscription of the same king. Five clay cone-like cylinders, also of Hammurabi. An egg-shaped object, bearing an inscription of Ilumutâbil, a Babylonian prince.

Division 4. An egg-shaped object, of pink-veined marble, bearing an inscription of Sargani, or Sargon of Agadé in Babylonia, about 3800 B.C. A stone tablet of Marduk-nadin-âhi, king of Babylon about 1200 B.C.; a cast of an inscription of the same king; and a large cone containing a mutilated inscription of Kuri-galzu, king of Babylonia about 1173 B.C.

Division 5. Part of a stone tablet containing a deed of sale, dated in the 15th year of Simmas-Sihu, king of Babylonia, about 1000 B.C.; a mutilated stone tablet referring to a grant of land made by a king of Babylonia, beside the river Euphrates. This tablet has on it, in bas-relief, the signs of the gods or so-called signs of the Zodiac, and a representation of the king who gave the field, and of the person to whom it was given. A mutilated sale of land, dated in the reign of Marduk-uballit.

Division 6-8. A stone tablet referring to a grant of land made by Nabû-abla-iddin, king of Babylonia, about 900 B.C., to Nabû-abla-iddin, his servant. Above are the signs of the gods, and on the obverse the figures of the king and of his namesake. The document is dated in the 20th year of the king's reign. A tablet referring to the restoration of the temple of the Sungod at Sippara (Sepharvaim) by Nabû-abla-iddin; with a bas-relief, representing the king led by the priest and a divine attendant before the Sungod in his shrine. Two ancient moulds of the Sungod-tablet, one inscribed, and containing the name of Nabopolassar. A figure of a winged sphinx or other animal, upon an ornamental pedestal, similar to those represented on the cylinder-seals.

[Upon the shelf above is the earthenware coffer, with lid, of the Sungod tablet, inscribed "The image of the Sungod, dwelling at Sippara."]

Divisions 9 and 10. Cones of Gudea, viceroy of Lagas (Tel-lo.)

Division 11. Cones of Gudea and of Ur-Bau, viceroys of Lagas (Tel-lo).

Division 12. Cones of Sin-gasid, Nûr-Rammāni, and Gungunu, early Babylonian kings.

Division 13. Cones of Sin-iddini, En-anna, and Libit-Nanâ, early Babylonian kings.

Division 14. Cones of early Babylonian kings, the names mutilated

Shelf 3.

This shelf contains terracotta cylinders, &c., of the period between about 900 B.C. to the end of the Babylonian empire.

Division 1. Terracotta cylinders of Esarhaddon, Assur-banî-apli, his brother Saosduchinos, and Nabopolassar, referring to the restoration of temples at Babylon, Borsippa, Sippara, &c.

Divisions 2-8. Terracotta cylinders of Nebuchadnezzar, referring to the restoration of the temples Ê-sagil and Ê-zida, at Babylon and Borsippa.

Division 9. Terracotta cylinders of Nabonidus, referring to the restoration of the temples at Mukeyyir (Ur), and mentioning his eldest son, Bêl-sarra-usur (Belshazzar).

Division 10. Terracotta cylinders of Nabonidus, one of which refers to the restorations of the various temples of Babylonia, and the different kings by whom they had been, in early times, rebuilt or restored.

Division 11. Terracotta cylinders of Nabonidus, one of which refers to the expedition of Cyrus against Astyages, the restoration of the temple of the Sungod at Sippara, built or restored by Narâm-Sin, son of Sargon of Agadé, 3750 B.C., and the restoration of the temple of Anunit at Harran, restored by Sagasalti-Burias.

Division 12. Terracotta cylinder of Nabonidus.

Division 13. Terracotta cylinders of Neriglissar and Cyrus, the latter referring to the taking of Babylon. Terracotta cylinder, with an inscription in archaic characters, of Antiochus, referring to the restoration of the temples Ê-sagil and Ê-zida at Babylon and Borsippa, and mentioning Seleucus his father, Seleucus his son, and Stratonice his wife. Found at the Birs-Nimroud.

Division 14. Miscellaneous Antiquities.

Shelf 4.

This shelf contains principally miscellaneous objects of stone and alabaster.

Divisions 1-3. Miscellaneous objects, principally fragments of small statues from the temple of the Sungod at Sippara (Sepharvaim), representing the Sungod clothed in a goat-skin robe.

Division 4. A gate-socket containing an inscription of Ur-Bau, vice roy of Lagas (Tel-lo).

Division 5. A gate-socket with the bronze pivot of a gate.

Division 6. A marble slab inscribed with the name of Hammurabi, and carved with a bas-relief of the king. About 2125 B.C. Lids of Vases.

Division 7. A cast of the Michaux stone, now in the Bibliothèque Nationale, Paris. A limestone gate-socket with an inscription of Entena (or Entemenna) viceroy of Lagas (Tel-lo) about 2500 B.C.

Division 8. A stone with inscription of Gudea, viceroy of Lagas (about 2450 B.C.)

Division 9. A small boundary-stone, rather mutilated.

Division 10. A small figure of a god or king, date about 2500 B.C.

Division 11. A large marble knob, containing an inscription of an early king (name lost). From Abû-habbah.

Division 12. A stone containing the record of a grant of land made by Marduk-balat-su-ikbi, king of Babylon about 900 B.C. The bas-relief represents the king and the person to whom the grant was made.

Division 13. Statues of the Sungod, clothed in a goatskin robe.

Division 14. A large pebble with a Phœnician inscription.

Case B contains a selection of hard stone Babylonian cylinder-seals, dating from about B.C. 2500 to the Persian period.

2ND PIER-CASE.

Shelf 1.

This shelf contains some terracotta figures from Kouyunjik—winged demons to keep off the evil spirits (found by Mr. George Smith beneath the pavement of the palace), and figures of the god Dagon, wearing a fish's skin; also some vases and fragments of sculpture.

Shelf 2.

Historical cylinders, &c., from Assyria. These are a brick bearing an inscription of Hallu, viceroy of Assur, about 1800 B.C.; a stone implement with an inscription of Budilu, king of Assyria about 1350 B.C.; a slab with an inscription of Rammānu-nirari I., about 1330 B.C.; some terracotta cylinders of Tiglath-pileser I., 1120 B.C.; two alabaster slabs of Assur-nasir-apli from the coffer found by Mr. Rassam in the temple at Balawat, 885 B.C.; a tablet of Tiglath-pileser III., 745 B.C.; a cylinder of Sargon, from Khorsabad, 722 B.C.; five cylinders of Sennacherib, referring (with one exception) to the expedition against Hezekiah, 705 to 681 B.C.; three cylinders of Esarhaddon and a stone from Babylon, 681 B.C. (presented by Lord Aberdeen); several large cylinders of Assur-banî-apli, or Assur-banîpal, containing the annals of his reign, 665–626 B.C.; and some fragments of cylinders of Bêl-sum-iskun, the last king of Assyria but one, 626–620 B.C.

Shelf 3.

Miscellaneous objects, amongst which may be noted some terracotta models of human hands, of the time of Assur nasir-apli, or Assurnasirpal, king of Assyria in 885 B.C.; some pottery; some Parthian lamps and tear-bottles; a glass vase holding sweetmeats, and an alabaster vase, both inscribed with the name of Sargon, king of Assyria in 722 B.C.; and a model of a human-headed cow, probably the base of a column.

Shelf 4.

Miscellaneous objects. Some weights in the form of ducks from Assyria and Babylonia; a human-headed sitting lioness, probably the base of a column; some inscribed alabaster slabs of the time of Assurnasirapli; a *sibir*, or gate-socket, containing an inscription of Sennacherib; and some fragments of sculpture.

CASE A.

In this Case are exhibited the bronze coverings of the gates found by Mr. Rassam, at Balawat, in 1879. The scenes chased thereon refer to the battles and conquests of Shalmaneser II., king of Assyria from 850 B.C. to 825 B.C.

The bands of bronze, taken in order, represent:

Sacrificing to the gods by casting parts of slaughtered oxen, &c., into lake Van. Siege and capture of Suguni, a city in Ararat. Procession of prisoners.

The reception of tribute from Sangara, king of Karkemish.

The siege of a city in Ararat. A battle with the Araratites. Reception of tribute.

The capture of the cities of Urhilēni of Hamath. Reception of prisoners and spoil.

The reception of tribute from the Tyrians and Sidonians. The capture and destruction of the city Hazazi and slaughter of prisoners.

The expedition to Babylonia. Reception of tribute from Adini, son of Dakuri, &c.

The capture of a city of Ilu-hîte of Rurê. The impalement of captives, &c.

The homage of an Armenian chief. The capture of a city. Procession of the Assyrian army. Sacrifice of victims. Carving of an image of Shalmaneser in the rock. Ceremonies at the sources of the Tigris.

The siege of Arnê, one of the cities of Aramé, king of Ararat.

The reception of tribute from the people of Unki.

The capture of three cities of Urhilēni, king of Hamath. Urhilēni reclining on a couch on the wall. Submission of the Hamathites. A procession of prisoners.

A battle in Ararat. A captured city in flames. A captured city with impaled captives on the walls. The carrying off of the spoil.

Siege of Dabigi, one of the cities of Ahuni, king of Til-Barsip. Siege of a city—attack of archers with battering-ram. Impaled captives. A procession of prisoners and spoil.

Above are exhibited some bronze bands, which probably formed part of a similar pair of smaller gates, from Nimroud.

At the near end of the lower part of the Case are shown the pivots of the large gates from Balawat, and some bands of bronze from a smaller pair of gates from the same place.

3RD PIER-CASE.

Miscellaneous objects, principally of the Parthian period.

Shelf 1.

Terracotta images, &c.

Shelf 2.

Glass bottles, vases, &c.

Shelf 3.

Terracotta images, alabaster dolls, &c.

Shelf 4.

Miscellaneous objects, capitals of columns, &c.

WALL-CASES.

Divisions 43–48. Glazed and enamelled ceiling-knobs from Nimroud, of the time of Assur-nasir-apli, 885 B.C. Glazed bricks, &c., from Nineveh and Babylon.

Divisions 49–59. Parthian pottery and glazed ware. Funeral urns and receptacles, &c.

Divisions 60–67. Parthian pottery and glazed ware. Glazed coffins from Warka, &c.

Divisions 68–73. Assyrian bronze-work. Caldrons, shields, helmets. parts of thrones and footstools, &c.

Divisions 74–78. Shelves 2 and 3, Assyrian bronze bowls, &c.; shelf 4, Hebrew inscribed bowls.

Divisions 79–84. Himyaritic or Sabaean inscriptions on stone and bronze.

The large Table-case in the middle of the room contains necklaces, fragments of Parthian pottery, &c., and, below, some iron implements from Assyria and Babylonia. The two smaller ones contain Pehlevi seals and gems, Phœnician seals, some of which are inscribed, and Babylonian and Assyrian engraved stone cylinders and seals.

P. LE PAGE RENOUF.

PRINTS.

SECOND NORTHERN GALLERY.

Adjoining the Egyptian Gallery on the Upper Floor.

IN this gallery a selection of Prints belonging to the Department of Prints and Drawings is exhibited in five rooms numbered from east to west, and entered from the landing at the top of the north-east staircase.

The object of the exhibition is to illustrate the growth and development of the Art of Engraving in its main branches, from its first maturity, about 1480 A.D., to about 1840-50. *Incunabula*, or specimens of the art in its extreme infancy, are not included. Neither are the works of artists still living (with the exception of one or two whose activity had already begun within the period defined). All varieties of colour-printing are also excluded, as fitter to form the material of a separate exhibition. The dimensions of the frame-openings preclude the display of examples of the largest size.

The collection is divided into six series, according to the material and the mode of workmanship employed, viz.:—

Room I., Series 1 (nos. 1-65).—Engravings on Wood.

Room II., Series 2 (nos. 66-220).—Engravings on Metal:
Line-Engraving.

Room III., Series 3 (nos. 221-262).—Engravings on Metal:
Stipple.

„ Series 4 (nos. 263-463).—Engravings on Metal:
Etching (including
Aquatint).

Room IV., Series 5 (nos. 464-609).—Engravings on Metal:
Mezzotint.

Room V., Series 6 (nos. 610-667).—Engravings on Stone,
or Lithographs.

Each series is arranged in a chronological sequence, modified

in some instances in order to bring together the works of artists belonging to the same or to closely related schools. Each print is inscribed with the name of the engraver, and with the date and place to which he belonged.

Room I.

SERIES 1.—ENGRAVINGS ON WOOD (nos. 1-65).

METHOD OF WORK.

In wood-engraving the design to be reproduced is first carefully drawn on the block (in the early days of the art most commonly of pear, apple, or beech-wood, later almost universally of box). All the surface of the block in the interstices of the drawing is then cut or scooped away, so that only those parts intended to print black are left standing. The rougher part of the work is performed with the chisel and gouge; the finer chiefly with a triangular-pointed tool called the graver. Gravers are of various size and form, and in modern work another variety of cutting-tool, called the 'tint-tool,' is largely used. When the work of engraving is completed, the block is inked, and impressions on paper are taken from it either by rubbing with the hand or by means of a printing-press.

HISTORY AND EXAMPLES.

The origins of the art are obscure; but by the middle of the fifteenth century it had come into general use in Germany and the Low Countries, for the production chiefly (*a*) of playing-cards, (*b*) of outline designs to be filled in with colour by the illuminators of MSS., (*c*) of separate Bible-figures or images of saints for devotional use, and (*d*) of 'block-books,' *i.e.*, books in which no moveable types were used, but both the text and its illustrations were cut in relief on and printed from the wood-block. The skill soon spread to other countries, and by the early years of the sixteenth century its products had become extremely popular, alike for the illustration of printed books (after the general adoption of moveable types), and in the shape of independent prints or series of prints, illustrated broadsides, portraits, &c. In the early age of the art, the masters who supplied the designs were not, as a rule, themselves wood-engravers, but, having made the drawing on the block, left it to be cut by workmen specially trained to the craft; these workmen were called in German *Formschneider*. Several of the chief painters of the early Renaissance, especially Dürer at Nürnberg, Burgkmair at Augsburg, and Holbein at Basel, took especial pains with the training of the craftsmen who executed their designs.

In Italy the art of wood-engraving for book illustration and other

purposes flourished chiefly at Venice and the neighbouring cities, where communications with Germany were closest. The style of design and cutting used in some early Italian woodcut books is marked by more simplicity and grace than the work of the northern schools; while in others a northern influence (as well as sometimes a direct imitation of northern examples) is manifest. Later in the sixteenth century the art took a more completely Italian character in the hands of painters like Beccafumi of Siena, and of some of the craftsmen who interpreted on wood the designs of Venetian or Bolognese painters, especially Titian.*

The history of the art may conveniently be divided into three main periods: the first, from its origin to about 1630; the second, from about 1630 to about 1780; and the third, from about 1780 to our own day.

Nos. 1-49 in Room I. illustrate the First Period, beginning with (1) a single specimen of Flemish block-book design, of uncertain date but probably not later than about 1460, and (2, 3) the vigorous but rude cuts produced from the designs of Wolgemut at Nürnberg to illustrate the *Chronicorum Liber* of H. Schedel, published in 1493. —Then follow examples of the art as perfected in the workshops of the chief painters of Germany and the Low Countries in the first decade of the sixteenth century. Nürnberg is represented by her great master Albrecht Dürer, with five of his scriptural and symbolical compositions (4-8), including two of the finest, the frontispiece to the 'Apocalypse' of 1498, and the 'Trinity' of 1511. Lucas Cranach, the chief of the Saxon school, follows with a tournament scene and four subjects of saints (9-13). At Augsburg the leading painter contemporary with these was Hans Burgkmair, who like Dürer was engaged on many great woodcut undertakings for the Emperor Maximilian, and in whose employ as master woodcutter was Jost de Negker from Antwerp. He is represented by two cuts from a set of the Nine Worthies and by one of the 139 subjects which compose his 'Triumph of Maximilian' (14, 15, 16). Hans Baldung Grün, the chief master of the Suabian school, comes next, with two saints and a group of horses conceived with his characteristic energy but very imperfectly drawn (17, 18, 19). —Then, passing to the Low Countries, Jacob Corneliszsen, of Oostzaanen, and Lucas van Leyden are both represented with processional groups on horseback (20, 21, 22). —Returning to Nürnberg, we find examples (23, 24, 25) of two pupils and followers of Dürer. Schaeuffelin and Springinklee, both prolific masters much employed as illustrators by

* The application of wood-engraving which found most favour in Italy in the sixteenth century was that which is known as *chiaroscuro* (in French *camaïeu*). It consists in producing impressions in several tints by successively printing the several parts of a design on the same sheet of paper from a number of different blocks each inked with a single colour. This method had been practised as early as 1509-10 in the schools both of Cranach and Burgkmair (particularly from the designs of Burgkmair by Jost de Negker), and was introduced into Italy by Ugo da Carpi. It is not illustrated in the present exhibition.

the chief booksellers of South Germany. Another pupil of Dürer, Hans Sebald Beham, who left Nürnberg and established himself at Frankfort-on-the-Main, and whose chief reputation is as an engraver of small pieces on metal (see below, Room II., nos. 98-109), follows with a Crucifixion and a powerful allegory of the Fall of Man (26, 27). We next pass to the Swiss branch of the German school, represented first by Nicolas Manuel Deutsch of Bern with a set of quaintly dressed figures of the Wise Virgins (28), and then more powerfully by Hans Holbein of Basel, whose family came originally from Augsburg. In the interpretation of his designs on wood this great master owed much to the skill of his chief engraver, Hans Lützelberger. As examples of Holbein's works are placed the full-length portrait of Erasmus, a design of the Virgin and Child with Saints, and two of the title-page borders with which he was accustomed to supply the booksellers of Basel and Lyons (29-32). David Kandel worked at Strassburg under the immediate influence of Holbein, and is represented by an elaborate design illustrating the ancient fragment of a philosophical allegory, very popular in learned circles at this date, called the *Tabula Cebetis* (33).—The farther development of wood-engraving in South Germany in the sixteenth century is represented by characteristically elaborate title-page borders and a tournament scene by Jost Amman, of Zurich and Nürnberg (34-36), and a portrait by Tobias Stimmer, of Schaffhausen and Strassburg (37).

In France the art of wood-engraving had been chiefly practised during this period for the production of small woodcut border illustrations to books of devotion: the chief names that have come down to us in connection with such cuts being those of the booksellers Geoffroy Tory and Simon Vostre, the former probably himself a draughtsman. An exceptional example is found in the striking and admirably cut allegory, as we have here called it, of the 'Suddenness of Death' (38), (which bears a French motto, and was doubtless published in France, but may have been designed under the influence of Italian examples).

The woodcuts of the early Italian school follow in a group by themselves: first (39) two of the reduced and simplified copies of Albrecht Dürer's 'Apocalypse' by Zoan Andrea (an engraver, print-seller, and bookseller, who worked apparently both at Venice and Mantua): next (40) an imaginary scene of ancient Pagan life by Jacopo de' Barbari, a Venetian painter, engraver, and designer on wood, who worked for part of his life at Nürnberg, and afterwards at Mechlin, and played a considerable part in introducing something of the Southern spirit into Northern and of the Northern technical skill into Southern art.—Next come specimens of a set of slight cuts illustrating some fanciful tale of alchemy, by the painter Beccafumi, of Siena (41): and next, fine examples by Francesco de Nunto, Giovanni Gallo, Niccolò Boldrini, and Giuseppe Scolari, of the art of wood-engraving as practised in Italy (chiefly at Venice) during the sixteenth century, for the purpose of reproducing, on a scale hitherto unattempted in the North, the devotional compositions of the great painters (42-45). A scene of daily Venetian life by Cesare Vecellio,

the kinsman of Titian (46), and a fine anonymous portrait of Charles V. (47) conclude the Venetian group of woodcuts.—Passing once more to the Netherlands, the examples of the first period are wound up, so far as the Continental schools are concerned, by a specimen of the bold and flowing workmanship of Christoph Jegher, a German wood-engraver, who settled at Antwerp and was specially employed by Rubens on the reproduction of his drawings (48).—A final example of the period is added by England, in the shape of the large anonymous cut (49) entitled 'The Good Householder' and dated 1607. More than a century before this date, rude woodcuts had been employed in England for the illustration of the books issued from the presses of Caxton and Wynkyn de Worde, and the practice had grown throughout the sixteenth century. But the present specimen stands alone among English work of its time in size and quality of execution. It may possibly have been executed by a Flemish or Italian hand.

The Second Period (about 1630–1780) is one of decline, for a time almost of abeyance, in the art. Large chiaroscuro cuts (see above, p. 7, note) continued for some time to be produced in the schools both of Antwerp and Italy; and in the eighteenth century this branch of the art was taken up, with modifications, by Kirkall and Jackson in England. But for the ordinary purposes of book illustration, &c., cuts on wood were for a long while almost entirely superseded by those on metal; and the two workers above named in England, with Papillon in France and Unger in Germany, were the only wood-engravers of repute until the revival of the art towards the close of the century by Thomas Bewick. This unproductive period is represented in our exhibition by one example only (50), the rare advertisement (or marriage-card?) of Elisha and Elizabeth Kirkall, dated August the 31st, 1707.

The Third Period of woodcutting dates from the earliest successes of the Tyneside lad and Newcastle apprentice, Thomas Bewick, with his cuts in illustration of fables and of natural history. (Bewick received a prize from the Society of Arts in 1775 for a cut of the 'Huntsman and the Old Hound': he executed the cuts for an edition of Gay's 'Fables' published 1779, and for a volume of 'Select Fables' published 1784: and between 1785 and 1790 drew and cut the designs for the first of his greatly successful works, 'The Natural History of Quadrupeds,' published 1790.) In the closing years of the last and during the first quarter of the present century, the revived art was taken up by both pupils and rivals of Bewick, and adopted extensively by publishers, first in England and afterwards in France and other countries, for the cheap illustration of books and publications of all kinds. Its use, as every one knows, has extended and is extending continually since.

Throughout the previous periods of the art, as the examples in our exhibition show, the aim of designers and engravers on wood had been to produce as nearly as possible the effect of a bold pen-and-ink

drawing, by means of lines left standing in relief so as to print black, while the main surface of the block was cut away so as to print white. Shade was represented (as in a drawing) by a number of dark lines parallel to or intersecting one another. The latter kind of shading is called 'cross-hatching,' and the cutting out in relief on wood of such intricate systems of intersecting lines is an affair of much labour. Bewick, on his part, avoided black hatchings, and introduced the more expeditious and natural plan of representing shade by leaving broad surfaces of the block standing in relief, and cutting out of the black mass, or patch, thus produced, the lines, spots, or figures required to print white. A combination of the old method of black lines showing on a white field, and the new method of white lines or spots showing on a black field, according to the prevalence of light or shade in different parts of the design, together with delicate 'tint' cutting in intermediate passages where light and shade are evenly balanced, has prevailed in most modern wood-engraving since Bewick's time, and been developed, partly by the invention of new or by new uses of the old tools, into a mixed method of extreme complexity.

Bewick is represented in our exhibition by the earliest and the latest of his large-sized cuts of quadrupeds, the 'Chillingham Bull' dated 1789, and the broken-down horse called 'Waiting for Death,' which he did not live to finish, and of which only four proofs were printed, bearing date November 1, 1828; a group of nine miscellaneous landscape vignettes by himself and his pupils follows (51, 52, 53).—Next (54) comes the set of beautiful imaginative subjects which William Blake, boldly making use of the new principle of white lines on a black ground, cut from his own designs to illustrate a school edition of Virgil's *Eclogues*.—Returning to the immediate pupils of Bewick, we find, first, the large view of the Church of St. Nicholas, Newcastle, (55) singularly delicate in its effects of tone and atmosphere, with which Charlton Nesbitt won a medal from the Society of Arts in 1799; and next, a fine set of proofs from the charming cuts executed, in the old simple black-line manner, by Luke Clennell from the designs of Stothard for Rogers's 'Poems' (56). Below this hangs the same engraver's large and spirited but unequal cut (rewarded with a gold medal by the Society of Arts) from Benjamin West's design for the diploma of the Highland Society (57). Last and most accomplished among the pupils of Bewick was William Harvey, who came to London in 1817, and attached himself as a pupil to Haydon, after whose picture of 'Dentatus' he produced in 1821 the large and excessively elaborate woodcut (59): in many parts of this the true characteristic methods of woodcutting are abandoned in order to imitate, with great but none the less misdirected skill, the qualities of metal engraving.*—The founder of a school independent of Bewick was Robert Branston, who worked at King's Lynn, Bath, and London. He is represented by a group of vigorous but somewhat rude Bible cuts (58): his pupil, John

* The original wood-block of this subject is in the British Museum.

Thompson, who far surpassed him, first by a set of outline cuts in illustration of Shakspeare (60) from designs by W. Harvey, and next by a second version (the original block by Clennell having been burnt) of West's design for the Highland Society's diploma (61).—Following the history of English wood-engraving till about the middle of the present century, we find two groups of fine proof landscape illustrations, the first (62) by Mason Jackson, who still survives as chief of the art department of the *Illustrated London News*; the latter (63) by J. Bastin.—Lastly, to illustrate the chief applications of the art in France about or just after the same period, we have (64) a group of small romance illustrations by Tony Johannot, very effectively engraved (with a liberal use of the 'black patch') by H. D. Porret: and another group (65) of careful renderings from pictures by various old masters, produced by J. B. C. Carboneau for the illustration of Ch. Blanc's *Histoire des Peintres de toutes les écoles*.

Room II.

SERIES 2.—ENGRAVINGS ON METAL—LINE ENGRAVING (nos. 66–220).

METHOD OF WORK.

In line-engraving the method is the reverse of that used in wood-engraving, inasmuch as the lines intended to print black are not left standing in relief, but are sunk or ploughed into the surface of the substance employed. The design to be reproduced is first transferred by tracing to the surface of a metal plate: the engraver then proceeds to incise with a sharp instrument on the plate the outlines and details of his design, and to add shading by means of systems of lines similarly incised, and varying in depth, direction, and distance from one another. In the case of lines thus incised, the method of obtaining effects of shade by cross-hatching offers no difficulty, and is adopted as a matter of course. The metal usually employed in line engraving is copper; but in the early stages of the art other metals were occasionally used, as silver (and in a few instances gold), iron, and brass; and about 1820–1830 the use of copper was gradually superseded by steel, which from its hardness is capable of yielding a greater number of impressions. When copper is now used, it is customary to face the plate with a thin coating of steel before printing. The instrument chiefly used in line-engraving is the graver, or *burin*, a tool having a sharp triangular point, and driven by the engraver point foremost, so as to plough out a clean furrow in the metal as it goes. Pure or unmixed graver-work is comparatively rare; some of the earliest masters of the art having apparently worked rather in the manner of dry-point (see below, Room III., Series 4), *i.e.*, with an instrument held like the pen or pencil in drawing; while the method of etching the main lines of

the composition (*i.e.*, biting them in with acid, see below, *ibid.*) has been almost universally employed by the later. When the work of incising the design upon the metal is complete the plate is inked, and then carefully cleaned so that the ink remains only in the incised lines: impressions on paper are then taken by means of a press of special power, by which the paper is forced into the incised lines and takes off the ink with which they are charged.

HISTORY AND EXAMPLES.

According to the generally accepted, but questionable, account, impressions from metal plates on paper were first taken by the Florentine goldsmiths about 1450 for the purpose of testing the look of their designs in niello-work* during progress. All that is certain is that about or rather before that date the art began to be practised for this purpose among others. Alike in Germany and Italy (it is uncertain which country had the precedence) it came increasingly into use during the third quarter, and still more during the last quarter, of the fifteenth century, for the production of images of saints, Bible figures and other devotional subjects, emblematical, mythological, and satirical pieces, scenes of daily life, patterns of ornament, and occasionally also portraits. From its nature the craft partakes of, and as it were stands midway between, those of the painter and the goldsmith, which were themselves often in those days united in the same hands. Several of the greatest artists of the fifteenth century took it up. As a general rule, the early engravers worked from their own designs, and were not merely mechanical interpreters of the designs of others. It is difficult to divide the history of line-engraving into fixed periods, as it neither passed through any such time of abeyance, nor underwent any such radical change of method, as wood-engraving. But after the fame won by Marcantonio with his engravings from the designs of Raphael (about 1510-1520), it gradually ceased to be an art of original expression, and became, first in Italy and afterwards in other countries, exclusively an art for interpreting the work of others. As such its practice passed out of the hands of the great original masters into those of specially-trained craftsmen, and its progress thenceforth simply reflects the general movement of art-history and of taste.

In our exhibition impressions from niello plates and other experimental varieties of the art in its earliest stages are not given. The series begins with the comparatively mature work of the German and Italian masters about 1480. First (66, 67) two of the beautiful devotional subjects of Martin Schongauer, the great master of Colmar, in Alsace, whose influence extended towards the close of the

* A 'niello' is a plate of silver on which a design of figures or arabesques is engraved, and which is then finished by filling in the engraved lines with a black mixture (Lat. *nigellum*, whence niello) the better to show off the design.

fifteenth century over all the schools both of Upper Germany and of the Rhine: and next (68) a copy of the same master's most famous engraving, 'The Death of the Virgin,' by Albrecht Glockendon of Nürnberg. A somewhat younger engraver of the same period, who worked at Munich in a distinctive fanciful manner of his own, was the so-called Martin Zasinger, signing with the initials M. Z.: he is represented by one allegorical, one pastoral, and one legendary subject (69, 70, 71).—We then pass to Italy, where the engraver's art was practised with less technical skill, and with a much simpler method of shading, than in the North, but in many cases with admirable grace of feeling and force of artistic expression. The Florentine school is represented by one of the illustrations (72) to the famous Dante published in 1481, the designs for which were derived, with much modification, from the compositions of Sandro Botticelli, while their execution is traditionally associated with the name (which modern research threatens to render mythical) of Baccio Baldini. The bold and masterly manner of Andrea Mantegna, the greatest engraver, as he was all but the greatest painter, of North Italy, is illustrated by a single example (73): Jacopo de' Barbari, who belongs half to Venice and half to Germany, and adds to his Italian grace of design a Northern technical elaboration and richness of shading, by three (74, 75, 76).—Albrecht Dürer, several of whose early plates were executed in express rivalry with Barbari, follows next with a group of devotional pieces (77–82), and the two famous allegories, the 'Knight and Death' and 'Melencolia' (83, 84), which may be regarded in some ways as the central works of his life. Not only intellectually but technically (according to the severe methods of the art in its early age) Albrecht Dürer is the greatest artist who ever practised engraving. Only second to him among the Northern schools, at least in sincerity of aim and manual skill, comes Lucas van Leyden (85–87). The attempt of this Dutch master to express ærial gradation in landscape by means of lines of gradually increasing delicacy was new in his day.—From Holland we return to Italy, where several engravers in the early years of the sixteenth century had been in the habit of copying, with their own simpler and more primitive mode of handling, the compositions of the Northern masters. The first Italian master to acquire the true Northern strength, precision, and suppleness of stroke with the graver was Marcantonio Raimondi. Working in youth from the designs of Francia, and presently farther training his powers of hand by copying the work of Dürer, Marcantonio from about the year 1510 applied the skill he had thus acquired almost exclusively to reproducing the designs of Raphael. His practice was to work up the sketches of that master into finished designs, adding to them landscape or architectural back-grounds, sometimes taken direct from Northern examples, but without the characteristic Northern crowding of detail. Nos. 88–90 represent the classic, 91 the devotional, class of Marcantonio's engravings after Raphael.

From about 1520 till near the end of the century the art of en-

graving was almost wholly dominated by the traditions of Marcantonio and of Dürer. The example of the former prevailed absolutely in Italy; a mixed method, combining an attempt at Italian grace of design with Dürer's technical precision and fulness of detail, in the North. A succession of masters, working in great part from designs furnished by the scholars of Raphael, carried on the traditions of Marcantonio at Rome, Venice, and Bologna, in a cold and mannered, but often truly learned and accomplished, style: examples of their work are Nos. 92-97. The engravers who in Germany chiefly worked under the combined influence of Dürer and Marcantonio are the group known, from the minute scale on which they commonly worked, as the Little Masters, comprising Albrecht Altdorfer of Ratisbon; Barthel Beham, Hans Sebald Beham, and Georg Pencz, of Nürnberg; Jacob Binck of Cologne; Heinrich Aldegrever of Soest in Westphalia; and several others known only by the monograms they appended to their works. Of these H. S. Beham, Binck, and Aldegrever are represented by a number of characteristic examples in the several fields of classic and devotional design, daily life, portrait, ornamental design, and heraldry (98-123).—Passing to France, where the art of engraving took root later than in Germany and Italy, we find the spirit of the early French Renaissance well exemplified in the series of small designs by Etienne de Laune, imitating the manner of the Little Masters with a new French lightness and sprightliness of touch (124-135); and also in the religious compositions of Jean de Gourmont, whose minute groups of figures, borrowed more or less closely from the Italian, are set in fine architectural surroundings of the artist's invention (136, 137). All the above masters, German and French, engraved for the most part their own designs, and in their hands engraving is still an original art partaking of the character at once of painting and of goldsmith's work. But going back to Italy, we find the art of line-engraving practised by Agostino Carracci and his master Domenico Tibaldi at Bologna exclusively for the reproduction of pictures (138, 139), and with much loss of the precision (although none of the pretension) which had characterized the immediate followers of Marcantonio.

Meantime, in the schools of Flanders and Holland, severe and minute accuracy and brilliant decision of line, in the spirit of Dürer and Lucas van Leyden, were still aimed at by the Amsterdam engraver family of Wierix, working chiefly on subjects of their own invention (140, 141), and to a lesser degree by Adriaen Collaert, in interpreting the painting of the Italian schools (142), and by Hendrik Goltzius. Our example of the last-named master (143) belongs to his early time, when he used to invent and engrave great compositions under the influence, and in what was intended to be the manner, of Lucas van Leyden. Later he carried to an extravagant pitch the florid imitation of Italian work to which all the artists of the Netherlands gave themselves over in the third and last quarters of the xteenth century.—For the present we do not follow this develop-

ment of Flemish art, but cross, with a family of Low Country artists who adhered to severer methods, to England. These were the Van de Passe family, some of whom settled here towards the close of the reign of Elizabeth, and whose work, especially in portrait-engraving (144-146), seems to have given a direct impulse to other engravers in England, such as Elstracke (himself of Dutch birth), and Rogers, specimens of whose careful but somewhat primitive craftsmanship are now rare and highly valued (147-150).—From these we return to examples of German portrait-engraving, as practised, in a vigorous but still severe manner lineally derived from that of Dürer, by seventeenth-century masters like Lucas Kilian, Peter Isselburg, and Joachim von Sandrart (151, 152, 153). Closely allied to these, though trained first at home and afterwards in France, is the great English portrait-engraver of the Commonwealth and the Stuart period, the first really accomplished master of his art in our country, William Faithorne (154, 155, 156), whose portrait of Charles II. is expressly placed for comparison beside that by Sandrart.

At this point in the progress of the art a somewhat sudden change in its character is noticeable, a change due to the influence of a single great master, Rubens. For the reproduction of his paintings and those of his school, Rubens gathered about himself and trained a group of engravers, who under his inspiration discovered new resources in the art, and in imitating his exuberance of line and brilliant play of colour-surface, learnt to handle the burin with a new freedom, energy, and variety. The chief among these engravers were Scheltius à Bolswert, Paulus Pontius, Peter de Jode father and son, and Lucas Vorsterman father and son. It was their method to use etching freely for the outlines and preliminary work of their plates, the brilliant skill of Van Dyck as an etcher (see below, Series IV., nos. 302-305) helping greatly to stimulate them in the practice. Scheltius à Bolswert is represented with a Holy Family after Rubens and a scene of *bourgeois* jollity after Jordaens (157, 158); Paulus Pontius with two of his best portraits after Van Dyck and Rubens (159, 160); Peter de Jode the younger with a New Testament piece after Rubens and a portrait of Henrietta Maria after Van Dyck (161, 162); Lucas Vorsterman the younger with the portrait of Gertrude van Veen (165).—In the meantime other masters of the Low Countries, settled chiefly at Rome, were continuing to work according to colder academical traditions in the interpretation of Italian or Italianized-French pictures of the decadence, as for instance Cornelis Bloemaert of Utrecht (163), and Michel Natalis of Liège (164).

In France, until after the first half of the seventeenth century, the great popularity of the art of etching, as practised by two very dissimilar masters, Jacques Callot and Abraham Bosse (see below, Series IV., nos. 324-327), caused that of line-engraving to be relatively neglected. During this period, however, Michel Lasne of Caen worked in a fashion somewhat stiffly approaching that of the school of Rubens (167); and Claude Mellan (168, 169, 170) with a great if somewhat

mannered and affected skill of his own. This master avoided cross-hatching, and expressed form and shadow exclusively by the flow, direction, and varying depth of single lines—a practice in which he was imitated almost to deception by the German Thourneyser (171).—A little later in the same century, under the magnificent and masterful patronage of Louis XIV. and Colbert, Paris, or more strictly the Gobelins, became the home of a school of engravers perhaps the most powerful and accomplished in the whole history of the art, though too much of their industry was unluckily devoted to reproducing the vast and tedious compositions in which the painter Lebrun commemorated the glories of his master. First among this school comes François de Poilly, who brought back from Rome a skill in rendering the works of the later academic schools of Italian painting which exceeded that either of their own countrymen or of the Flemings: his work (172) should be compared with that of a somewhat younger member of the same group, Roullet (180). This famous school is further represented by Gérard Audran, the most original and inventive in touch and method among all its members, with his ‘Triumph of Truth’ after Nicholas Poussin (173); by Robert Nanteuil and Antoine Masson, with examples of their incomparably powerful, brilliant, and yet sober work in portrait-engraving (174, 175, 176); and by Gérard Edelinck.—a Fleming who brought to Paris the best traditions of the school of Rubens,—with his portrait of Dryden after Kneller (177), and his splendid rendering of the group copied by Rubens from Leonardo’s lost ‘Battle of the Standard’ (178). Later in the same century, the stately traditions of Lebrun and Mignard in French art gave place to a more florid, if scarcely less pompous, fashion under the influence of the painter Rigaud, who found his best interpreters in the members of the engraver-family of Drevet: see his own portrait engraved by Pierre Drevet (179), and the full-length portrait of Bossuet, engraved by Pierre-Imbert Drevet the younger (181) after the celebrated picture in the Louvre.

During the greater part of the eighteenth century the French school of line-engravers continued to be beyond dispute the leading school in Europe, while at the same time its aims became more varied and its ideals lighter. Along with sacred and heroic subjects and portrait, which had hitherto almost exclusively occupied it, came in familiar scenes after the Dutch painters, landscape subjects after Claude and his imitators, court pastorals after Watteau and his school, *bourgeois* interiors after Chardin, mythologies after Boucher, and dramatic and sentimental compositions after Greuze. Jean-Philippe Lebas (182) included in his multifarious work examples of nearly all these varieties of art, but was especially devoted to the interpretation of Dutch *genre* pictures: Wille, a German whose working life was almost entirely spent in Paris, to *genre* and portrait (185). Daullé, while in portrait he carried on the traditions of the Drevets (183), was also an engraver of landscape: while the landscapes of Joseph Vernet employed a great part of the industry of Balechou, who, however, is here represented only by his somewhat pretentiously

brilliant and adroitly handled plate of Ste. Geneviève after Van Loo (184). François Vivarès (186) was a landscape-engraver almost exclusively, who not succeeding at first in his own country, came young to London, where he found a ready market for his plates after Claude Lorrain, Gaspar Poussin, Joseph Vernet, and Patel. Next to these masters in our exhibition comes C.-N. Cochin the younger, with two of his admirable renderings of the pleasant and quiet *bourgeois* art of Chardin (187, 188).—The 'St. Cecilia' of Bernard Baron after Carlo Dolci (189) is one of the best works of an engraver of French origin, who during the latter part of his career found employment and a home in England. Next follows an example of work purely and energetically English in Hogarth's rendering of one of the subjects in his own series of the 'Rake's Progress' (190).

Returning after a long interval to Italy, we find the academical traditions of Bologna and Rome still carried on, about the middle and through the latter half of the eighteenth century, by Cunego and Volpato. These engravers had the merit of addressing themselves in great part to the reproduction of the pictures of the true great masters, Raphael and Michelangelo; but their work, facile and industrious as it was, fell short alike in true technical skill and in delicacy of appreciation for the originals (191, 192).—In the meantime our own country began for the first time to take a leading place in European esteem for skill in the art of engraving. Sir Robert Strange, a native of the Orkney Islands, trained first in Edinburgh and then in Paris under Lebas, devoted himself to the reproduction of the classical masterpieces of Italian and Flemish painting; equalling the best engravers of his time in fidelity to the spirit and expression of his originals, while he surpassed them all in delicacy of finish and refinement of flesh-modelling. He is seen to most advantage in his plates after Correggio (193, 194), Titian, and Van Dyck. He had to fight his way against unscrupulous rivalry and opposition, but in the end won recognition and honours. At the same time the Kentishman William Woollett followed up the example set by Vivarès, and using all the resources of the etching-needle and the graver in combination, carried the art of landscape-engraving to a higher point of power and skill than it had yet reached, achieving a great and just popularity with his reproductions of the works both of Claude and of native masters, particularly of Richard Wilson (195). He also worked with originality and spirit in the fields both of history and portrait (196).—Next to the work of this strenuous and sturdy Englishman come two heads (197, 198) engraved with a characteristic flowing and facile prettiness by Bartolozzi, an Italian who came to England about the middle of the eighteenth century, and founded a school of engraving at the time (and now again once more) very fashionable. The nature of his work and influence we shall see more fully later on (see below, Series III., nos. 221–226).—The manner of the poet-artist, William Blake, when he was engraving not for his own pleasure from his own designs, but to order from the works of other people, is illustrated in the sober and workmanlike portrait of Lavater (199), and the wild and wildi-

executed head of Satan after Fuseli (200). Another mystic, William Sharp, next to Strange and Woollett the most accomplished English line-engraver of the time, is represented with the portrait of Dr. Hunter after Reynolds (201); Sherwin, a successful follower of Strange, with portraits of Reynolds and of Woollett (202, 203).

Passing now to the Continent, we find the art practised in Germany skilfully, if somewhat drily, from the third quarter of the century onwards by Bause, whose subject after Reynolds (204) had not then been engraved by any English artist; and Klauber, who learnt his art under Wille at Paris, and here is represented with a Cupid after Van Loo (205).—A more powerful pupil of Wille was J. G. von Müller of Stuttgart (206), the oldest in years, and one of the strongest, of those academical engravers who represented, towards the close of the last and in the first decades of the present century, the general reaction of the mind of Europe against the levity of the preceding age, and the revival of a severer and more classic taste. The work of the leading masters of this age is illustrated in our exhibition by proof engravings of great perfection. Their common fault is a certain tendency to academical pretentiousness, and a proneness to set more store (the besetting sin of this art throughout its later history) by technical ingenuity of handling and brilliancy of effect than by fidelity to the finer qualities of the original before them. Italy produced the greatest number of such engravers; and first among them the Neapolitan Raphael Morghen, a pupil of Volpato, whose fame was great in his own time and since, but whose work (207) is hardly as excellent in its kind as that of his friend and pupil Longhi (209). Longhi established himself at Milan, where he was the head of a school from which issued several distinguished masters, among them Anderloni (211). Other contemporary Italians received their training not in Italy but in France, as for instance the adventurous traveller Mauro Gandolfi of Bologna (208), who worked with Bervic in Paris (see below, 212), and also with Sharp and Bartolozzi in England, before he tried his fortunes at his native town and Florence. Another and justly famous pupil of Bervic was Paolo Toschi, who, having begun with some fine renderings of the most popular pictures of Raphael (210), by-and-by established himself at Parma, and founded a school of engravers devoted to the reproduction of the great series of decorative paintings by Correggio in that city; a school whose labours were continued after the master's death, and are not yet completed.—Among French engravers contemporary with these Italian, and aiming at similar qualities and effects, we have already mentioned Bervic, who is represented by a vigorous rendering of the antique group of Laocoon (212). Equally marble-like in effect, and therefore exaggerated in relation to the original, is the engraving (213) after the loveliest of Raphael's monochrome fresco decorations in the *Stanze* of the Vatican, by Boucher-Desnoyers. Desnoyers was the most famous of all French engravers from the days of the first to those of the second Empire: the same master is better represented by his St. Catherine (214) after the picture of Raphael now in the National

Gallery. His contemporary, Lignon, comes as our last representative of the school with a fine rendering of Raphael's portrait group in the Pitti (215).

Going back to England, we find no school similar to those of Germany, Italy, and France existing here in the period between 1790 and 1840. In spite of the distinction obtained in line-engraving by Strange and Woollett, Sharp and Sherwin, popular taste in this country towards the close of the last century ran almost exclusively in favour of the methods either of mezzotint (see Room IV., Series 5) or stipple (see Room II., Series 3); and line-engraving was little practised except on a small scale for the illustration of books and periodicals. One dainty example of the time is given in the print and flower-piece by the daughter of an engraver-family, Elizabeth Byrne (216).—A considerable revival of line-engraving ensued however, after the adoption of the new material of steel, between 1820 and 1830. Landscape and portrait, the forms of art most native to our race, were rendered in steel-engraving, the former especially, with a new and extraordinary minuteness of skill: a skill always too apt to degenerate into the petty and mechanical, but where the workman's hand was kept sensitive either by a special gift of nature, or by the superintendence of a man of genius like Turner, yielding results admirable for beauty not less than craftsmanship. This skill is represented by one of the earliest and longest-lived of the masters who practised it, W. B. Cooke, with his small plate of Pevensey Bay after Turner (217); by William Finden, the accomplished head of a school, whose work by-and-by sank into the merely mechanical, with the well-known 'Sheep-Washing' after Wilkie (218); by J. H. Robinson, the chief portrait-engraver of the day, with the likeness of Sir Walter Scott after Lawrence (219); and lastly by J. T. Willmore with his admirable rendering—truly characteristic of the best work of the school—of Turner's 'Oberwesel' (220).

Room II. (continued).

SERIES 3.—ENGRAVINGS ON METAL—STIPPLE (nos. 221–261).

METHOD OF WORK.

Stipple-engraving is only a variety or special development of line engraving. The material employed (copper, and more recently steel), the tools, and the method of printing are the same; but shade and gradation are obtained, not by incising the surface of the plate with a multitude of lines, but by stabbing or puncturing it with a multitude of dots, which vary in depth and closeness. As in line-engraving, the rougher and preliminary portions of the work are commonly effected with the help of etching, or biting with acid.

HISTORY AND EXAMPLES.

Dots instead of lines had been used by one or two of the early Venetian engravers at the beginning of the sixteenth century, and again, with a difference, by a Dutchman of the age of Rembrandt, Jan Lutma; and dots, or short strokes that are almost dots, had been freely employed together with lines by many of the great line-engravers, especially those of the French school under Louis XIV., for helping gradations and filling the interstices of cross-hatchings. Our illustrations of the stipple method do not however include these earlier tentative examples, but begin with its establishment as one of the recognized varieties of engraving. This took place in England in the third quarter of the last century. When George III., supported by public opinion, exerted himself for the patronage and encouragement of the arts in England, and especially of the art of engraving, a number of foreigners were attracted to this country, and brought to our shores a style marked with the facile elegance and enervated pseudo-classic grace of the Italian taste of the time. Foremost among such foreigners were Cipriani and Angelica Kaufmann in painting, and Bartolozzi in engraving. Their styles found instant acceptance and imitation in England. For rendering the soft and sugared prettiness of the designs of this school, it proved on experiment that a dot or stipple manner was the most suitable. The fashion is said to have been first set by Ryland, a skilled engraver also in line, whose fate it was to be hanged for forging bank-notes. It was immediately taken up by Bartolozzi, of whose manner in ordinary line-engraving we have seen examples above (197, 198), and after him by many English engravers, as well as a few of other countries, and continued for about half a century to be popular in the extreme. By degrees the method came to be employed for the reproduction of portraits and works by the old masters as well as for the other purposes which we have indicated. Stipple-engravings were printed not only in black or brown, but also both in red and polychrome. The latter varieties have been most in favour since the revival of a taste for the style in our own day, but only examples in black and brown are given in our exhibition.

Bartolozzi's work in this method is represented by two child-portraits after Reynolds (221, 222); by the contrasted types, each equally removed from nature, of 'A St. Giles' Beauty' and 'A St. James' Beauty' after Benwell (223, 224); by the 'Country Girl' after Wheatley, one of the many English artists of the time who touched not only emblematic and fanciful subjects, but those of home and country life, with this facile and unreal neo-classic grace imported from Italy (225); and by the portrait of Lord Mansfield after Reynolds (226), in which the accessories are engraved in line in the ordinary way, while the face only is modelled in stipple, with the utmost perfection of the craft. Ryland follows with a piece of

simpering domestic grace after Angelica Kaufmann (227); Burke, an Irish engraver who devoted himself chiefly to this class of work, with three mythological subjects after designs by the same hand and in the same spirit (228, 229, 230).—The next examples are social and costume types in a more genuinely English taste (231, 232) by John Raphael Smith, whom we shall meet below (Room IV. Series 5, nos. 548–551) among the mezzotint engravers after Reynolds: the two present subjects are of the engraver's own designing.—Blake, one of the most versatile and efficient of workmen as he was one of the most original of seers and inventors, follows with a delicately stippled head of the poet Cowper after Lawrence (233).—There was no better or busier hand in the whole group of stipple-engravers than that of Caroline Watson, represented here by a girl's portrait after Hoppner, with one of the engraver William Woollett (compare above, Series 2, No. 203), two heads of Lady Hamilton in character after Romney, and two full-length portraits after Reynolds, including the admirable one of the Duke of Gloucester as a boy which belongs to Trinity College, Cambridge (234–239). Lady Hamilton, painted again by the adoring hand of Romney, this time in full length as 'The Spinstress,' appears in the somewhat feebly stippled print of Cheesman (240): a better example of the same engraver after Reynolds follows (241).—Georg Sigmund and Johann Gottlieb Facius were two brothers of Ratisbon, trained at Brussels, and invited presently to London by Boydell to take part in his great undertakings as a print-publisher. They are best known by their large reproductions in stipple of Sir Joshua Reynolds's emblematic designs for the Oxford window, and are represented here by a vigorous little print after Benjamin West (242).—By Peltro William Tomkins, a pupil of Bartolozzi, who almost equalled his master in skill, we find, first, an example of the new method as used for the reproduction of ancient paintings (243), and next, two congratulatory designs on the Act of Union, invented and engraved by himself in 1802, and now suggesting reflections on the irony of history (244, 245). An Italian pupil of Bartolozzi, Luigi Schiavonetti (best known by his line-engravings after the designs of Blake in illustration of Blair's 'Grave'), follows next with the frontispiece to his emblematical set of the 'Five Senses' (246); a fanciful scene of the death of Marat after Pellegrini (249); and two portraits after full-length miniature paintings by Edridge and Cosway (247, 248). The reproduction of miniature portraits of this class was one of the tasks to which the stipple-engravers of this time most successfully addressed themselves. Condé, an artist of French origin working in England, is represented with two good examples after Cosway (250, 251). Next follows William Bond with three characteristic reproductions, highly finished on a small scale, after the would-be classical painters West, Howard, and Westall (252, 253, 254). Anthony Cardor is variously represented with a smiling Bacchant after Bartolozzi, the admirable full-length portrait of the singer Madame Catalani, and devotional subjects after Rubens and Barocci (255–258).—A. L. D'Argent, a

German, was one of the relatively few hands at the same time practising this branch of engraving on the Continent (259).—The ‘Guardian Angel,’ after Mrs. Cosway, by S. Phillips, represents the art at its feeblest both in subject and execution (260); while on the other hand we find it raised again to its very best in the hands of William Walker, who between 1820 and 1850 not only equalled the eighteenth-century masters in the charm and grace of his interpretations of Reynolds (262), but added to some of his stippled portrait-work, both on copper and steel, a masculine strength and firmness of modelling which they had never attained; especially to his portraits after Raeburn, of which No. 261 is a good example.

Room III.

SERIES 4.—ENGRAVINGS ON METAL—ETCHING, including AQUATINT (nos. 263–463).

METHOD OF WORK.

Etching is the name of a variety of metal engraving which has been practised from times little less early than line-engraving. The main point in which it differs from line-engraving is that the lines, instead of being cut with a pointed tool into the surface of the metal plate, are bitten into that surface by the operation of an acid. The meaning of the word “to etch” is thus true to its derivation, which is from a Teutonic root signifying to eat or bite (German *älzen*, Dutch *etsen*). The material regularly used in etching is copper, but experiments have been made, especially in the early days of the art, with plates also of iron or of zinc. The plate is first covered with a thin hard varnish—or ground, as it is technically called—composed of a mixture of wax, gum mastic, and bitumen, sometimes partly liquefied with oil of lavender. The surface of the grounded plate is next blackened by smoking, and on the ground thus blackened are traced the outlines of the design to be reproduced. The etcher then takes a straight sharp-pointed instrument or needle, and, holding it like a pen or pencil in drawing, scratches through the ground to the surface of the plate first the outlines and then the details and shadows of his design. The copper being thus laid bare in the lines which are to appear as black in the print, the plate is next put into a bath of acid. While the main surface of the plate is still protected by the ground, the acid bites into it wherever it has been exposed by the needle, and produces a sunk line or network of lines. When the etcher has reason to think the biting has gone far enough for the places which he wishes to print lightest in his work, he removes the plate from the bath, ‘stops out’ those places with wax, so that the acid cannot touch them further, and returns the plate to the bath in order that the lines still exposed may be bitten deeper: and so on until he has obtained the greatest depth which he requires. The ground is then melted off the

plate, which is inked and cleaned (but not so completely as in line-engraving), and impressions are then taken by means of a press.

This is the method of pure etching; but the name is also extended to include another way of work practised sometimes apart from, but oftenest in connection with, the biting process; the way, that is, of 'dry-point.' Dry-point consists of drawing or scratching with a needle directly on the surface of the plate, without the intervention of a ground or the use of acid. The lines so produced are rough about the edges; and this roughness is not removed with the scraper, as the roughness of the edges is removed in line-engravings but left, so as to hold the ink and print with the patchy or bloomy effect known as 'burr.' Many etchers finish certain part, of their work in dry-point with the express view of obtaining this effect of 'burr.' Other devices for obtaining depth and softness of shadow are by leaving portions of the plate intentionally uncleaned or but partly cleaned, so that the plate in these portions print dark independently of the lines scratched or bitten into it.

The great point of the art of etching is its freedom and directness. The etcher cannot rival the line-engraver in purity, precision, and regularity of curve and hatching; but, subject to this restriction, his method gives him a far wider scope both in the rendering of the facts of life and nature, and in expressing his personal artistic instincts and predilections. From the airiest sketch, by which he arrests on copper the momentary dip of a sail or gesture of an arm, to the most brilliant and subtly-wrought effects of light and shade the whole range of artistic suggestion and expression in black and white is open to him. Accordingly the art has been practised mainly, and that by some of the very greatest masters, as one of original design, and only in a secondary degree as one for interpreting the works of others.

Aquatint.—The practice of etching, together with the success of the mezzotint engravers (see below, Room IV., Series 5), caused some artists in the eighteenth century to consider whether they could not devise a way of using acid to bite in broad tints and washes, instead of only lines, or lines with the bur attaching to them, as heretofore. Several more or less successful experiments in this direction were made in France, but the perfected method of aquatint seems to have been first worked out in England. The process is briefly as follows: the plate is first varnished, or grounded, with a solution of resin in spirits of wine, which on evaporation breaks up into a multitude of minute and regular granulations. In the interstices of these the copper is exposed, so that if the plate were submitted in this state to the action of acid, and then inked and an impression taken, it would print of an even dark grain all over. The business of the artist therefore, having transferred his design to the surface of the plate thus grounded, is to protect from the action of the acid those parts of it which he does not wish to print dark. This he does by painting on them with a brush dipped in turpentine and lampblack, or turpentine and oxide of bismuth. First he covers up, or as it is called 'stops out'

with this material the parts of the design which are to remain quite white; which done he gives the rest of the plate a first biting with acid, of such strength as to corrode the copper sufficiently for the palest shadows of the design. The places where the shadows are to remain thus pale he then stops out as before, and gives the plate a second biting for the next darker shadows, and so on for the next, in a series of successive bitings and stoppings-out, until the deepest darks are reached. The ground is then melted away, and the plate is finished and ready to be printed from.

HISTORY AND EXAMPLES.

With reference to the origins of etching—the practice of biting-in designs with acid upon metal is said, probably with truth, to have been practised by the mediæval armourers, and from them to have been adopted by the goldsmiths, or goldsmith-painters, who began in the fifteenth century to engrave plates for the purpose of yielding designs on paper. Impressions both from dry-point and from bitten plates appear in the Low Countries towards the close of the fifteenth century. These first-fruits of the art are not here represented, and this section of our exhibition opens with the work of the great Nürnberg master, whom we have already met as a designer on wood and an engraver in line (see above, Series 2, nos. 48 and 77–84), Albrecht Dürer.

Dürer in the course of his career made several experiments in etching, most of them, it is thought, on plates of iron: but none are so successful as these two apparently companion pieces of a 'Holy Family with Saints' and a 'St. Jerome' (263, 264). Even of these the plates only yielded very few good impressions: those exhibited are fair, neither very strong nor as weak as they most commonly are. A follower of Dürer, Albrecht Altdorfer of Ratisbon, worked alike as architect, painter, goldsmith, line-engraver, etcher, and designer on wood, and was the first artist in Europe to treat landscape independently for its own sake. He used etching exclusively for landscapes and designs of cups, jugs, &c., for jewellers: an example in each of these two kinds is given, but both are weak in impression (265, 266). Two other artists of the same country, working during the second quarter of the sixteenth century, and influenced much by Dürer, and yet more by Altdorfer, are Hirschvogel and Lautensack: both understood the methods of biting better than Altdorfer, and produced work less skilful than his in design, but more effective in appearance, though still mainly conventional and confined to little more than outlines. Hirschvogel is represented by three landscapes and two quaint hunting scenes (267–271), Lautensack by a landscape, a Bible scene, and a portrait (272–274).—At Augsburg during the same period the several members of the family of Hopfer were extremely prolific in the production of Bible and emblematical subjects, and used chiefly, probably by reason of its facility, the method of etching, which Daniel Hopfer is sometimes erroneously said to have invented: an elaborate example

of his work is given (275). Jost Amman, whose style as a designer on wood we have seen already (see above, Series I, nos. 34-36), was also an etcher: he is represented with a composition of emblematic geography and figures, besides a spirited piece representing a discharge of fireworks at Nürnberg in honour of Maximilian II. (276, 277).—So far our examples have been all by artists of the schools of Nürnberg, Ratisbon, Augsburg, or the adjacent parts of Germany. Passing now to the Low Countries, our first example is furnished by a Fleming who struggled hard to be Italian, Frans Floris, with an ineffective enough piece (278), adapted probably from an antique sarcophagus relief of Minerva and the giants, and designed to commemorate the victory of Lepanto. More genuine and home-grown phases of Netherlandish art are represented by Cornelis Teunissen with a Fall of the Tower of Babel quaintly realized according to his Dutch imagination (279), and the eldest Brueghel ('Peasant Brueghel') with a scene of village sports, entirely in the spirit of his pictures, spiritedly drawn and vigorously bitten on a plate of unusual dimensions (280).

Passing now to the schools of Italy, we find etching little, if at all, made use of in that country until the middle and latter half of the sixteenth century; from which time onwards its facile methods (facile at least to use amiss) proved very tempting to the enervated artistic spirit of the race, and partly superseded, and partly helped to deteriorate, the severer skill of the line-engraver. The 'Holy Family' by Andrea Medolla (281) is designed in the over-suave spirit of the time, and printed with effects of burr and inking that may probably be accidental. Battista Franco etches a well-known composition of Titian in a manner hardly to be distinguished from that of careless line-engraving (282): then come two anonymous etchings after the same master, one of a 'Virgin and Child with Saints,' another of a landscape with shepherds driving a flock beside a stream: both formerly, but quite wrongly, attributed to Titian himself (283, 284).—The Italian series is here interrupted in order to bring into comparison with this Venetian landscape those etched, in a manner perhaps suggested by similar examples, by the Italianized Fleming Paul Bril and the Dutchman Abraham Bloemaert (285-288).—Following next the influence of the Italian Renaissance into France, we find subjects of saints, with landscape backgrounds, etched by anonymous masters of the Fontainebleau school, and by Etienne du Pérac (289, 290), with more both of sentiment and vigour than is common about the same time in Italy itself. Witness the examples which follow of the four famous academical masters of Bologna, Lodovico and Annibale Carracci, Guido Reni, and Guercino: all devotional pieces of the slightest kind, and without the degree of academical power and accomplishment which the same masters showed undeniably in their pictures (291-297). A much humbler German etcher of the same time, that is the turn of the sixteenth and seventeenth centuries—Bartolommäus Reiter—handles similar subjects with more conviction and expression (298, 299); and a Neapolitan

painter of Spanish origin, Ribera, shows in them a certain real vigour both of ascetic sentiment and of artistic touch (300, 301).

We have now arrived at the period when men of genius, born about the close of the sixteenth century or in the opening years of the next, arose to give new value and significance to the etcher's art. First among these comes Van Dyck with four examples, in various states, of his famous and brilliant etched portraits of contemporary artists (302-305) and two elaborate subject-pieces handled in a manner of less freedom and directness, and more resembling that of a line-engraver who uses etching for the preparatory labour of his plates (306, 307).—Next Claude Lorrain, who in his etched designs of classic landscape and architecture succeeded in expressing, though with a comparatively tentative and uncertain hand, much of the same perfect feeling for the composition and relation of forms and masses, and the gradations of light and shade, as inspired his pictures (308-313). A French contemporary of Claude who shared his feeling and imitated his effects, but in a dryer and more academic fashion, was Gabriel Perelle (314): the sterner view of Roman classic landscape characteristic of Gaspar Poussin is represented next (315).—Among native Italians the chief etcher in the first half of the seventeenth century was Stefano della Bella, who died young, but not before he had produced a vast number of plates executed with an unsurpassed dexterity and lightness of hand (316-323). Airy studies of character and costume, and grotesque or graceful decorative fancies, compose almost the whole of this master's work: while Callot, who had wandered young from Lorraine into Italy, combined with an equal adroitness and vivacity of touch on a minute scale a far greater reality of theme and grasp of human character and expression. The serious side of Callot's talent is represented by four subjects from the Passion of Christ (324 *a-d*); the burlesque side by the well known riotous travesty of a 'Temptation of St. Antony' (325).—Only second to the influence of Callot in spreading a taste for etching throughout Europe in the seventeenth century was that of a French artist of a very different temper, Abraham Bosse, who, besides producing a number of careful plates, was the author of a treatise on the technicalities of the art. Directness of effect and expressive freedom of touch were not the chief points of etching as conceived by Bosse: he aimed rather at rivalling the effects of the line-engraver by mechanical regularity of handling and brilliancy of light and shade, so that it is often hard to tell whether or no his plates have been finished with the burin (326, 327).—A similar aim, attended by a similar ambiguity, prevails in much of the multifarious work of Hollar, a Bohemian who settled in England and laboured here during the Commonwealth and Restoration period with inexhaustible faithful industry and scanty reward. Our specimens of Hollar's work include costume and portrait pieces, natural history, and illustrations of poetry and fable (328-336).—Immediately after them are placed a group of fable and animal subjects by English artists, who etched under the influence of Hollar in a similar precise and graver-like manner; namely Richard

Gaywood, Francis Barlow, and Francis Place (337-341). The designs for most of these subjects are furnished by Barlow, who was a prolific though clumsy enough draughtsman.

From this point we go back to take up the history of etching in the Low Countries, where throughout the seventeenth century the art was practised assiduously by many masters; and by one, Rembrandt, with incomparable power. Among Dutch artists of Rembrandt's day but senior to him, Jan Van de Velde (342) handled the needle somewhat drily, having greater skill as a line engraver: and Antonie Waterloo (343, 344) produced innumerable studies of forest scenery, sometimes, as in the present instances, animated with scriptural or classical figures, and technically not ineffective, though wearisome by reason of their conventional monotony of character and design.—At this point follow our examples of Rembrandt himself, who exceeded all other etchers in mastery alike of human gesture and expression, and of the forms and features of landscape, and was incomparably skilled in conveying the effect he desired, whether by an economical device of the fewest and most expressive strokes, or by a combination of the richest and most elaborate effects of shading, biting, and printing. His work in Bible illustration, in portraiture, and in landscape is all represented here with good, although not the very rarest or most brilliant, examples (345-352). Ferdinand Bol (353) stands alike as a painter and etcher for the group of Rembrandt's immediate pupils and followers in Holland.

Returning now to Italy, we find a popular seventeenth-century painter of animal and scripture subjects, the Genoese Benedetto Castiglione, influenced as an etcher by the examples of Stefano della Bella and of Rembrandt almost equally (354-359). Salvator Rosa follows with four large classical and emblematic subjects (360-363), technically mere outline sketches on the copper, and less characteristic of his powers than his usual pictorial motives of beggar-and bandit-haunted landscape. The succeeding examples illustrate the various uses of etching by Italian artists of the latter half of the seventeenth century. The spirit of the antiquarian draughtsman is represented by Galestruzzi (364) with his plate from the bas-relief of the 'Apotheosis of Homer' now in the British Museum; that of the facile and fashionable devotional and decorative painter, working experimentally with needle and copper, by Luca Giordano with his 'Woman taken in Adultery' (365): that of the ordinary craftsman in etching and engraving by Biscaino and Lorenzini (366, 367).

Then we return again to the fresher inspiration and more spirited handiwork of the Dutchmen; and first of those Dutch pastoral painters, whose native instincts were modified during a sojourn in Italy by the influences of Roman scenery and tradition. Of these both Jan Both and Berchem were prolific and skilful etchers (368-370).—They are followed here by other Dutch masters, who lived at home and escaped the fascinations of the South: Ruysdael, the great master of woodland romance and mystery, whose etchings however are tame beside his pictures; and Bakhuyzen, one of the most diligent

students of his native shores and seas (371-372).—Next comes a group of the lovers, both Dutch and Flemish, of homely and grotesque humanity. First Andries Both, who despite his travels in Italy, and even in saintly subjects like these, never lost his rude spirit of caricature (373, 374); next, the great Antwerp painter of peasant life and tavern humours, Teniers (375, 376); and then the scarcely less famous Haarlem painter of similar themes, Adriaen van Ostade, with his weaker follower Cornelis Bega (377-379). All these masters express themselves by means of the needle and copper-plate with vigour and originality, though none with anything approaching the power and resources of Rembrandt.—A relatively equal measure of skill in etching was attained by two of the purely native pastoral painters of Holland, Paul Potter and Adriaen Van de Velde (380-384), who close the series of the famous Netherland masters of this age.—Following them are placed examples of two German artists, J. H. Roos, who worked in the Italian romantic-pastoral vein with great applause in the third quarter of the seventeenth century; and Ridinger, who continued through a considerable part of the eighteenth to etch subjects of forest life and sport (385, 386).

The seventeenth century was pre-eminently (leaving our own generation out of account) the great age of etching. Passing to the eighteenth, we find the art less practised, and that generally in a more trifling, imitative, and amateur fashion. Our next two examples are French, and represent the transition from the one century to the other. Claude Gillot (387) initiates that style of treating Pagan mythologic and decorative themes, which we shall find practised later with an exquisite alertness of fancy and of hand by Eisen and Fragonard (396-399). The many-figured scene of court ceremonial by Pierre Brissart (388) is an example of a widely different use, to which etching was frequently turned at this time and afterwards.—In Venice the art was deftly practised throughout the greater part of the century by both the elder and younger Tiepolo: the former of whom (Giovanni Battista) etched chiefly trivial classical or fancy subjects (389, 390), while the great devotional and decorative paintings with which it was his main business to adorn the churches and palaces of Venice were reproduced on copper by his son Giovanni Domenico, known as Tiepoletto (391, 392).—A versatile and accomplished, but purely imitative and unoriginal German artist, Dietrich, who was technically the most skilful etcher of his time, follows with a Scriptural subject and two landscapes (393, 394, 395).—After the airy outline sketches on copper of Eisen and Fragonard already mentioned follow the contrasted efforts of a French amateur, Marcenay de Ghuy, to obtain the utmost finish and brilliancy of effect by minute burin-like shading, perhaps actually finished with the burin (400, 401, 402); and next to these come specimens of portrait work by the Englishman Worlidge, a sedulous copyist and tolerable imitator of Rembrandt (403-406). The two great Continental illustrators and vignette designers of the eighteenth century, the Germanized Pole Chodowiecki and the Frenchman J.-M. Moreau, follow: the former with two sets of illustrations to Shak-

speare, brightly designed on a minute scale (407, 408): the latter with two etched title-pages and a frontispiece (409, 410, 411).^{*} Then comes Capt. William Baillie, skilled alike in mezzotint, stipple, and etching, but best known by the liberties he took with Rembrandt's finest plate in its state of ruin: he is here represented by two heads after Salvator Rosa and Frans Hals respectively (412-413).—The landscape and pastoral work of the time is illustrated next with pleasant examples by the Swiss-German poet, scholar, and artist Solomon Gessner (414, 415), and one (416) by the elder George Barret, a good landscape-painter, especially in water-colours, according to the broad and generalizing manner of that day in England, but possessing no power, as an example shows, over the technical resources of etching.

At this point a new technical method makes its appearance, that namely of aquatint, practised sometimes in combination with, and sometimes apart from, the ordinary method of etching with incised and bitten lines. First come examples of the imperfectly successful experiments of St. Non and Le Prince (417-420), and then of the method as perfected in England by Paul Sandby (421, 422). Next, some small landscapes in mixed etching and aquatint by the German pastoral painter Kobell (423-426). Another German, Balzer, follows with a 'Virgin and Child' (427), treated in the same mixed method, and with an unusual depth of biting and force of effect.—In France aquatint became very popular among the designers of social types and scenes in the days of the Revolution, the Directoire, and Consulate, foremost among whom was Deburcourt (428). By way of contrast with his scene of festivity in the Café Frascati is placed a large plate of the Fall of the Bastille (429), etched in the ordinary manner by Thévenin.—Then we pass to the classic landscape-work of the time, as practised at Rome or under Roman influence by artists from the North,—in ordinary etching by the German Dies (430), and in aquatint by the Scotchman Richard Cooper (431).—A French etcher of great power, who worked in the regular manner towards the close of the eighteenth-century with a leaning now to the example of Rembrandt and now rather to that of Abraham Bosse, was J.-J. de Boissieu (432, 433). Next to his work comes a solitary, and very rare, example of etching from the hand of the great French painter Ingres; and in the quality of pure and expressive draughtsmanship on copper, without regard to effects of atmosphere and mystery, this portrait (434) is among the very first masterpieces of the art. A very different branch of French taste and practice is illustrated in the clever aquatint by Jazet after Horace Vernet's design of a 'Mameluke and his Horse' (435).—The powerful and cynical Spaniard, Goya, comes next with one original plate and one after Velasquez (436, 437).

Returning now to the home art of England,—in the opening decades of this century we find etching practised for the rendering of architecture and landscape by the two chief painters of the Norfolk school

^{*} The great bulk of the book-illustrations and vignettes of Moreau and his school were either finished or wholly executed in line.

Cotman and Crome (438, 439), with a characteristic fine feeling for the quality of their subjects, but little technical command over the resources of the art. Work more effective from this point of view was produced about the same time by inferior men, such as Cuiitt (440-442) and Cave (443). But it was among artists of the Scotch school alone that etching was in these days practised, especially in figure subjects, with real understanding of its means and vigour of effect. Andrew Geddes equally in portrait and landscape (444, 445) shows himself an apt student both of Rembrandt and of nature: and Wilkie etched subject-pieces forcible alike in character and chiaroscuro (446, 447).—In the meantime an obscure drawing-master of Salisbury, D. C. Read, was etching the scenery of his native county with a skill and feeling for the true effects of the art, which were hardly equalled by more famous men, and won for him the warm praise of Goethe (448-451). The last English etcher represented is Samuel Palmer, the painter, who practised diligently in this medium with the same rare feeling as is shown in his water-colours for classic and poetic forms of landscape, and for the conflict of stormy darkness and sunset light (452, 453).

Turning to the work of the foreign schools during the first half of the century, we find the Swiss landscape-painter Calame making etchings, with no great mastery, from his native scenery (454, 455), while the Düsseldorf J. W. Schirmer composes forest and lake views with some learning and power, but without the directness and freshness which this art requires (456).—The real great revivers of etching in this century were the French, of whom we first encounter Méryon, the sailor turned artist, whose intense and at last crazed imagination was seconded by a hand of extraordinary power, and whose studies of architecture, especially the architecture of old Paris, are unrivalled (457, 458). Next follows the recently deceased veteran Jacque, who was for many years of his life a versatile and brilliant etcher, and is here represented by two studies of animals and landscape (459, 460). By the great painter of peasant life and labour, Millet, are two etchings, which show little care for the technical niceties of the art, but express adequately and with directness his extraordinary instinct for the expressive and monumental qualities of grouping and gesture in labouring figures (461, 462). With a large and powerful storm-landscape (463) by the painter Daubigny the series closes, leaving us on the threshold of that active and fruitful revival of the etcher's art, for the purposes alike of original expression and of the reproduction of pictures, which has taken place during the last thirty years both on the Continent and at home.

ROOM IV.

SERIES 5.—ENGRAVINGS ON METAL—MEZZOTINT (nos. 464–609).

METHOD OF WORK.

This is a variety of engraving on metal essentially different in kind from any of those (except aquatint), which we have hitherto studied. Alike in line-engraving, stipple, and ordinary etching, the engraver has for the light parts of his design merely to leave the surface of his plate untouched, and all his labour consists in producing the various gradations of dark, which he requires, by means, as the case may be, of ploughed lines, of dots, or of bitten or scratched lines. In mezzotint engraving on the contrary he prepares, or causes to be prepared, his plate so that his darks are given from the first, and all his labour consists in scraping out the various gradations of light. The mode of preparing a mezzotint plate is as follows. A tool shaped like a broad chisel, with a curved instead of a straight edge, and fluted on one side with a number of small straight grooves running lengthwise down to the edge, is pressed slantingly on the surface of the plate with the grooved edge down, so that it advances in that position with a rocking motion in a diagonal path across the plate; then similarly in a parallel path, till the whole surface is roughened in one direction; then again in paths crossing the first, and then in others crossing these; till the entire plate is roughened into a close even grain. The roughening tool, from the motion imparted to it, is called a rocker. If the rocked plate were now to be inked and printed from, the impression would be of a soft and even black all over. (It is this quality of surface which the aquatint engravers sought to imitate by means of their granulated etching-ground.) What the mezzotint engraver does is first to transfer the outlines of the design to be reproduced by tracing them on to the surface thus prepared, and then, by means of the scraper, to scoop or rub away the grain to a greater or less depth according to the gradation of dark and light required. Where the grain is untouched it prints black, where it is partially scraped it prints of an intermediate tone, and white where it is wholly scraped away and burnished down. Thus the mezzotint engraver works, so to speak, directly in solid light and shade, or *chiaroscuro*. In pure mezzotint work forms are depicted by means of light and shade only without lines; but many mezzotint engravers prefer to define boundaries and accentuate effects by lines and dots, and for that purpose etch in portions of their subject on the plate, sometimes very deeply, before it is rocked for scraping. When the scraping and burnishing are finished, the plate is inked and impressions are taken off. The material employed in mezzotint engraving was exclusively copper until about 1822, when Thomas Lupton introduced the use of steel; then for some years

steel almost exclusively, and more recently again, often copper faced with steel for printing from after the work is done.

HISTORY AND EXAMPLES.

The art of mezzotint engraving was unknown until the seventeenth century. It was invented, as seems now proved with certainty, in or about the year 1640, by Ludwig von Siegen (or von Sichein), an officer in the service first of Hesse-Cassel and afterwards of Brunswick. His precisely drawn and carefully scraped portrait of the Landgräfin of Hesse-Cassel (464) is among the earliest specimens, if not the very earliest, of the method. Richer in effect is the rare profile head of Titian in old age by the painter Jan Thomas of Ypres, who was trained in the school of Rubens, and early made attempts in mezzotint (465). But the pupil to whom Van Siegen directly imparted his secret was Prince Rupprecht of the Palatinate (the English Prince Rupert), by whom are his own portrait (466), a Venetian pastoral after some painter of the school of Giorgione (467), and the brilliantly executed youthful warrior known as 'David' (468). This spirited amateur passed the knowledge of mezzotint on to his friend the Flemish painter Wallerant Vaillant, who practised the art systematically with a full appreciation of the new facility it gave to engravers of obtaining rich and mellow effects of modelling in light and shade. Wallerant Vaillant, with his brother and pupil Bernard, are represented by eight portraits and portrait studies, and two subjects of 'St. Christopher,' chosen doubtless for the sake of the moonlight effects which they suggested (469-478).—Almost from its first invention, mezzotint began to be practised in England, at first by foreign amateurs or artists. Among the latter was the German David Loggan (479), who settled in this country, and is best known by his labours in portraiture and university topography, diligently engraved in the line manner. A more prolific and influential worker in mezzotint was the designer and engraver Abraham Blooteling of Amsterdam, who settled for some years in England after the invasion of Holland by the French. He is said to have been the inventor of the steel rocker in the form in which it has since been used, a less efficient instrument having been previously used to roughen the plates. He is represented by two carefully modelled heads of apostles after Van Dyck, and two royal portraits after Lely (480-483). Under the Restoration mezzotint began to be fairly established as a popular art in this country, especially for the reproduction of the portraits by Van Dyck, Lely, and Kneller. Our exhibition includes several court portraits of the reigns of Charles II. and James II. published under the names of Alexander Browne (484-487) and Richard Thompson (488, 489); but whether these were actually engravers, or only printsellers employing foreign hands, is uncertain. The chief painters of the day in England were Dutchmen born: and it is probable that Dutch hands were commonly employed to render their works in black and white. One such Dutchman besides Blooteling, whose name is known, and who scraped portraits with skill after

his own drawings and after Lely, was Gerard Valek (490, 491).—These mezzotints of the Restoration period, when the impressions, like those here exhibited, are fine, are marked by considerable richness and play of black and white, but fail generally in delicacy of drawing and expression, especially in the face and hands. A considerable improvement is marked by the work of Isaac Beckett, the most skilful of the early mezzotint engravers in England (492–495): witness such pieces as the portrait of the Duchess of Portsmouth after Lely, and that of the charming and gifted Anne Killigrew after herself. A contemporary of Beckett, who much outlived him, and scraped in a workmanlike but somewhat monotonous style a vast number of portraits throughout the periods of the Restoration, the Revolution, and Queen Anne, down to that of George II., was John Smith, represented by four characteristic examples (496–499). During the first part of the same period the art was practised in a manner nearly similar (500, 501) by the younger William Faithorne, son of the distinguished portrait engraver whose work in line we have already seen (*see* above, Series 2, nos. 154–156).

Interrupting for a moment the series of English mezzotint portraits, we see next in examples from the hands of Gole and Jan van Somer (502–505) how the art was practised by Dutch craftsmen, who remained at home, for reproducing pictures of *genre* and chiaroscuro effect by the painters of their native country. A similar variety of aim is shown by Peter van Bleeck, a Flemish artist of the generation immediately following theirs, who settled and carried on his profession in London (511, 512). Cornelis Troost, one of the most distinguished Dutch history and portrait painters of his time, scraped effectively enough a few mezzotint plates after his own work, of which No. 510, printed in a singular greenish-black ink, is a good example.—The series of English portrait engravers in mezzotint belonging to the Queen Anne and early Georgian periods is closed with the admirably vigorous plates of George White after Dobson and Frans Hals (506, 507), two portraits after Kneller by John Simon, who worked much in the manner of J. Smith and the younger Faithorne (508, 509), and two after Vanderbank by the younger Faber (513, 514).

Towards the middle of the eighteenth century an improvement amounting almost to a revolution was effected in the art of mezzotint, chiefly by the talents of two Irish artists working in London, Thomas Frye and James MacArdell. The improvement depended on no change of technical methods (beyond an increase of care and labour in the grounding of the plates), but solely on the attainment of greater power and delicacy in draughtsmanship, modelling, and expression. The mezzotints of Frye consist chiefly of original portrait heads, engraved of the size of life on plates too large to be conveniently exhibited here: but MacArdell is represented by characteristic examples in various kinds: two playful studies of girls after Mercier, a painter of German birth and French descent, at this time established and very popular in England: the Vision of a Saint after Murillo: the brilliantly modelled head of Pine after Hogarth: and the small

portrait of Lady Caroline Russell after Reynolds (515-519). MacArdell is the earliest of the succession of mezzotint engravers, who during the next fifty years found employment in reproducing the works of Reynolds—many of them with his own help and direction—and whose labours have done so much both then and since to spread his fame. Scarcely any of them however were exclusively devoted to this field of work, and nearly all engraved also from the portraits and fancy pieces of other contemporary painters, as well as from pictures of the old masters—especially of the school of Rembrandt—in the private galleries of England. Some also made excursions into the fields of history, of animal painting, of landscape, and of still life.

In the hands of these masters mezzotint engraving became pre-eminently and characteristically the British art of the eighteenth century. Nearly all the best of them are represented here: Houston, (who like Frye and MacArdell came from the school of John Brooks in Dublin), by a pleasant emblematic set of the Four Elements after Mercier (520-523): Purcell (who published also under the name of Corbutt) by a playful half-length in a similar taste after Willison, and the portrait of Mrs. Bonfoy by Reynolds published as 'Lucinda' (524, 525): Benjamin Green by two studies of bird-life and feather and leaf texture (526, 527): William Pether, whose plates are among the most brilliantly handled and powerful in effect produced in the whole school, by two fine reproductions of Rembrandt,—one a portrait of the painter's wife, Saskia, the other a picture of himself in soldier's dress, now at the Fitzwilliam Museum, Cambridge,—as well as the portrait of Leveridge the singer after Frye (528, 529, 530).—Another subject after Rembrandt is placed next for comparison by Haid, an Augsburg engraver, who settled in London on the invitation of Boydell (531). A tasteless but not ill-handled 'Ariadne' after Unterberger (532) is by the Viennese Jacobé, who worked also in England.—Reverting to the main series of the workers after Reynolds, Valentine Green, one of the chief, is represented by a well-known group of actors in character after Mortimer (533), and two lovely female subjects, in rather poor impressions (533, 534). By James Watson and Dixon are a 'Lucinda' and a 'Betty,' both after Falconet (536, 537).—Next comes Richard Earlom, who, besides practising in the ordinary branches of mezzotint work above exemplified, was an inventor and innovator in the craft, believing that it could be applied with success to all the purposes, for which other kinds of engraving were in use. He led the way in the use of acid biting for the preliminary marking of outlines, and experimented, sometimes with brilliant success, in still-life, animal subjects, and landscape. He is here represented by two small and crowded, brilliantly executed pastoral scenes after Castiglione (538, 539): to his landscape work we shall return later on (see below, 574-597).—By W. Humphrey follows the somewhat foolishly conceived but vigorously rendered subject of the 'Spartan Boy' after Hone (540): by John Jones the admirably sympathetic translation into black and white of Reynolds' poetical landscape, 'Twickenham Meadows' (541): by Dunkarton a fine and

rare print after a portrait of group of two sisters by Romney (542): by Dickinson Reynolds' portrait of Sir Joseph Banks (543): by Murphy an 'Abraham and Isaac' after Rembrandt (544). Another example of the employment of mezzotint for the reproduction of the old masters is the 'Daedalus and Icarus' after Van Dyck by Watts (545). John Dean and William Doughty, two of the best interpreters of Reynolds, follow with characteristic child subjects after that master, the latter working on a plate of the somewhat coarse open grain which he preferred (546, 547). By John Raphael Smith, whose work in stipple we have already seen (above, Series 3, nos. 231, 232), come the charming subject of 'Mrs. Payne Gallwey and Child,' and the less successful one of 'Mrs. Siddons in the character of Zara,' both after Reynolds; with a Morland group in the usual rustic vein of that master, and the portrait of William Addington by Peters (548-551).

We here interrupt once more the English examples in order to compare with them the work of the one or two foreign masters who rivalled, or attempted to rival, ours in this field. By Klinger in Vienna are two fairly spirited portraits (552, 553). Johann Pieter Pichler, of Vienna and Dresden (not to be confounded with either of the two famous gem engravers, Joseph Anton and Johann Pichler), was a pupil of Jacobé, and surpassed his master with such mezzotint plates as those here exhibited after Murillo and Rembrandt (554, 555).

Coming back to our own country, William Ward the elder, the first of a family of distinguished artists, and brother-in-law to George Morland, is fairly represented with a portrait after Owen and a 'Flight into Egypt' after Ferdinand Bol (556, 557). His younger brother, James Ward, R.A., long famous as the most powerful animal painter, and one of the most powerful landscape-painters, of his time, was also in his early days a master in mezzotint-engraving; by him is the sheet of brilliantly executed studies of heads and limbs of domestic animals from nature (558); and the glowing and beautifully graduated rendering in mezzotint of a somewhat feeble picture, the 'Children and Robin,' by H. Thomson (559).

With such early work of James Ward the great eighteenth-century tradition of mezzotint comes to an end. The chief master, who worked about the turn of that and the succeeding century, and who at the time of his death in 1835 had a high reputation both in this country and abroad, was S. W. Reynolds. His work of various kinds and periods is fairly, but not advantageously, represented with the somewhat evanescent 'Flying Cupid' after Owen; the 'Fisherman's Dog' after Morland: two small romance subjects after Bonington: and the pathetic likeness, drawn by the engraver himself, of George III. in his last days (560-564). Henry Dawe follows with two small and spirited subjects after popular pictures by Gainsborough (565, 566).—During the lifetime of these masters the fashion of issuing plates or series of plates on a quite small scale, and that of using steel instead of copper for securing a greater number of impressions, had come in. The author of the last-named innovation was the landscape-engraver, Lupton, here represented by two small and effec-

tively handled plates after Girtin (567, 568). Working on the same material, and avoiding the relative coldness of effect and colour which has too often attended its use, David Lucas contrived to produce after Constable perhaps the most vigorous and animated of all landscape plates in mezzotint which exist: the 'View on the River Stour' (569) is an example of these.

Hitherto the art of mezzotint, invented in Germany and taken up soon afterwards in Holland and England, had been practised in those three countries almost exclusively, and as we have seen, vastly the most in England. About 1825 the taste for English romantic ideas and English art which had sprung up in France, a taste that delighted especially in the paintings of Constable and of Bonington, extended also to English engravings. S. W. Reynolds (see above, 560-564) practised much in Paris, and had skilled rivals in Sixdeniers and Maile, the latter of whom was his pupil. Maile is represented with a subject after Wilkie, and another (begun by Reynolds) after one of the rapidly voluptuous beauties of Dubufe (570, 571); to the reproduction of which both S. W. Reynolds and Maile unluckily gave too much of their time. Lastly the art of portrait-engraving in mezzotint, as practised by the best hands in the second quarter of the present century, is illustrated with a group after Jackson by the younger William Ward, and a portrait of Speaker Abercromby by William Walker (572, 573).

In the table-case in this room is arranged, by way of supplement, a series of prints illustrating a particular and very popular application of the art of mezzotint, viz., its application to the reproduction in facsimile of landscape-drawing executed with pen and sepia wash. A vast number of drawings and studies of Claude in this manner were collected and kept by the artist under the title 'Liber Veritatis,' and the chief part of them passed afterwards into the Duke of Devonshire's collection at Chatsworth. In the last century Richard Earlom (see above, 538, 539) issued several series of facsimiles after these, skilfully engraved with a combination of etching for the pen outlines and mezzotint for the sepia wash. Twenty-four examples of Earlom's work are here given, mostly in good and fresh impressions (574-597). On the other side of the case are placed for comparison twelve of Turner's famous set of the 'Liber Studiorum' (598-609) executed between 1806 and 1819, partly by himself and partly by various hands under his superintendence. After a first experiment in aquatint Turner decided to employ the same technical methods as Earlom, and made his drawings expressly with a view to the effects that could be obtained by the combined method of mezzotint and etching. The etching of the outlines he did chiefly with his own hand, and in a few instances scraped the mezzotint-work too (*e.g.*, 598, 599): but usually entrusted this to one or other of the skilled hands of the time, as W. Say (600, 601, 602), Charles Turner (603, 604, 605), T. Hodgetts (606), G. Clint (607), and H. Dawe (608, 609): whose work however he in all cases minutely supervised and corrected. The series thus produced is one of the most famous

works of engraving that exist, and represents Turner at his very best. As it was not thought well to break up the fine set of 'Liber' proofs reserved for the use of students in the Print Room, the examples here exhibited are for the most part impressions from ordinary or late states of the plates, and hardly do justice to the beauty of the work.

Room V.

SERIES 6.—LITHOGRAPHS (nos. 610-665).

METHOD OF WORK.

The processes of lithography are numerous and of much variety: but only one is here illustrated, that namely which is known as the 'chalk method.' Strictly speaking, this is not really an art of engraving at all, inasmuch as no scraping or cutting tools are used in it, but the artist merely draws upon the stone with a greasy material, which, wherever it touches the surface, renders it receptive of printer's ink, and therefore capable of yielding impressions on paper under the press. The stone used is a particular kind of limestone, of which the best quality is found at Solenhofen in Germany. For drawing in the chalk manner a stone of this quality is first 'grained' by being rubbed against a similar stone, with a little fine white sand between the two. On the surface so prepared the draughtsman traces the outlines of his design, and then draws in the details with lithographic chalk, composed of a mixture of wax, tallow, soap, shell-lac, and lampblack. Deep darks may be added in lithographic ink (which is a mixture of a similar nature, but liquid), and high lights scratched out with a point. When the drawing is completed, there follows the process of 'etching in': a weak solution of acid is poured over the stone, producing a slight effervescence of the surface, and causing it to refuse the printer's ink except in those parts, which are protected by the lithographic chalk. The stone is next washed in a weak solution of gum-water, which helps to fill the pores, and then inked by means of a roller; when the ink adheres to those parts, and those only, which have been drawn on, and impressions can accordingly be taken which have almost the complete appearance of original chalk or charcoal drawings.

All the other varieties of lithography depend equally on the susceptibility of the stone to grease on the one hand, and to water or the action of acid on the other.

HISTORY AND EXAMPLES.

Lithography was invented, in the first instance almost accidentally, by Alois Senefelder, a Bavarian, towards the close of the last century, and by his untiring industry and spirit of experiment was carried during his lifetime a long way towards perfection in nearly all its several applications. The first attempts in the chalk manner date from about the year 1806, but the method was not per-

fectured until 1817, from which date onward it was taken up and practised by many of the chief artists of Europe, who either drew themselves on the stone, or supplied drawings to be copied on that material by trained lithographic draughtsmen. For the multiplication of a painter's original drawings in black and white, and in soft material, no method thus complete, direct, and cheap had hitherto existed, and the art and its products became immediately popular. It is especially associated with the period and the masters of the 'romantic' revival in European, and most of all in French, art from about 1820 to about 1850. Since the latter date, while the mechanical uses of lithography, for colour-printing of all kinds, the production of maps, music, scientific diagrams, facsimiles of MS. and typography, &c., &c., has been greatly developed, its use as a medium for direct artistic expression in black and white has gradually, and in our own country now almost completely, declined.

Our first examples (610, 611) are from the hand of the painter Prud'hon, who of all the French masters of the Republic and Empire period most happily combined a native vivacity of feeling with classic purity and grace. A different and not less characteristic phase of French taste is illustrated by two of the Oriental and equestrian subjects of Carle Vernet (612-613): whose portrait, drawn on stone by his more famous son Horace, follows (614). A popular portrait of the actress Mlle. Mars (615) comes between these examples and two subjects of landscape with animals (616, 617) by the German pastoral painter Wagenbaur, who was already at the maturity of his talent when the art of lithography was invented.—Far more powerful work of a somewhat similar kind to the last was produced in England by James Ward, whose work in mezzotint-engraving we have seen above (see Series 5, nos. 558, 559), and who in this series is represented by four masterly portraits of horses with landscape or architectural backgrounds (618-621). A young and daring leader in the new movement of French painting at this period, Géricault, was the only equal of Ward in animal work: he lived for some time in England, and published simultaneously in this country and France some lithographic designs of great power (622, 623).—Next, some representative architectural drawings on stone by the well-known English painter who most excelled in this branch of art, Samuel Prout (624-626), are placed for comparison with two, more pictorially elaborate and effective, by the Frenchman Isabey (627, 628).—Bonington, a painter of English birth who worked chiefly in France, and, dying young, left in that country a very great reputation, was one of the earliest skilled draughtsmen of landscape and architectural subjects on stone: he is represented by two views in Scotland and one in France (629-631). Throughout the second quarter of the present century James Harding (632, 632*) stood side by side with Prout as a draughtsman and teacher of drawing in England, and excelled chiefly in landscape and foliage designs, as Prout excelled chiefly in architecture: while Cattermole, alike in water-colour and on stone, dealt during the same period principally with themes of history and romance (633).

So far we have seen the chalk manner in lithography applied exclusively by artists to purposes of original design: at this point follow examples of its use as a method for reproducing the designs of others. First (634) a careful copy by J.-B. Muret of Ingres's rare etched portrait of M. de Pressigny, Bishop of St. Malo and afterwards Archbishop of Besançon (for the original see above, Series 4, no. 434): next, a print by J. B. Sudré after the same master's famous picture of the *Odalisque* (635). Then (636–638) three examples of the sets of elaborate reproductions of pictures by the old masters in the galleries of Munich and Dresden, executed by various German hands under the direction of Ferdinand Piloty and Franz Hanfstängl respectively: followed by two of the similar set undertaken by Madrazo in Spain after the pictures in the Royal gallery at Madrid (639, 640). Lastly (641), one of the comparatively few instances in which this method has been used for the reproduction of a picture by Turner.

Returning to examples illustrating the romantic and popular schools of France under the Restoration and the July Monarchy,—the original work of the great Eugene Delacroix in lithography is represented by a subject of animals fighting (642): his pictorial illustrations of the English drama by two lithographic reproductions from the hand of E. Leroux (644, 645). The animal sculptor and designer Barye, and the distinguished painter of Oriental subjects Decamps, both also drew on stone (643, 646, 647), and are here represented, but in scarcely adequate examples.—Next follow reproductions by A. Maurin and J. A. Asselineau of the popular romantic and sentimental subjects of Horace Vernet (648, 649): and then (650–653) specimens of the original designs on stone of Raffet, who along with Charlet (not here represented) devoted his life to illustrating, with admirable insight and power of hand, the aspects of French military life and the traditions of the Napoleonic age.—The same method was also employed almost universally in France during the same period for subjects of social and political satire, whether published separately or as illustrations to popular periodicals. The two great masters in this kind of work were Gavarni and Daumier, both here powerfully represented, but by subjects of a serious rather than a satirical nature (654, 655).—From them we pass to light boudoir and ‘book of beauty’ motives, such as were most fashionable about 1830–1850 alike in France and England. The original heads by Sir William Ross (657, 658), and the boudoir subjects drawn on stone by Lane after pictures by G. S. Newton (659, 660), may be compared with the kindred designs of Numa Maurin (656) and A. Devéria (661, 662): while the portrait by the latter of the sculptor David d’Angers (663) stands beside the portraits of Macaulay as a young man and of Sir John Franklin (664, 665) far less vigorously drawn by Louis Haghe in England.—The series closes with two examples from the hand of Mouillon, perhaps the most accomplished and least mechanical of all interpreters on stone of the works of painting, and especially of the pictures of the great French masters, such as Diaz (666), and Millet (667), of the generation next preceding our own.

SIDNEY COLVIN.

COINS AND MEDALS.

FIRST COIN ROOM.

[No. 24 on the Plan.]

GREEK COINS.

THE fronts of the two upright cases (A and B) placed back to back in the centre of this room contain electrotypes of the finest ancient coins in the National Collection, arranged in such a manner as to afford a synoptical view, at once historical and geographical, of the gold and silver coinage of the ancient world, from the invention of the art of coining money early in the seventh century B.C. down to the Christian Era.

The chief value of Greek coins lies in their being original works of art, not copies as are most of the extant sculptures in the round, and in their recording the successive phases and local varieties of Greek art, in which respect no other class of monuments, sculptures, bronzes, terracottas, fictile vases, or gems, can compete with them. If not by leading artists in all cases, they certainly faithfully represent the sculpture and even painting of many of the great masters, some of whom are only known to us by name. Thus in no other branch of Greek archaeology can the student so readily and so thoroughly trace the growth, the maturity, and the decay of Greek art, the great art of antiquity.

For the study of mythology these coins present the local conceptions of the gods and heroes worshipped in the Greek world, with their attributes and symbols. The historian will find a gallery of characteristic portraits of sovereigns, almost complete, from Alexander the Great to Augustus. The geographical student will be able to verify and correct the nomenclature of the classical writers as preserved to us in manuscripts. The metrologist, by comparing the weights specified in the Guide, can gain an insight into the various systems of ancient metrology in its different standards, and obtain a just view of the relative values of the precious metals and the great lines

of trade in the Greek and Roman world. For practical purposes, the medallist and the art-workman will find this series the most profitable as well as the safest guide. The artist will not fail to perceive the suggestive value of designs which, however small, are essentially large in treatment.

Case A is divided *vertically* into four historical compartments, and Case B into three. These compartments, numbered I.-VII., contain the principal coins current during the following periods:—

- I. circ. B.C. 700-480, *Period of Archaic Art*, ending with the Persian Wars.
- II. circ. B.C. 480-400, *Period of Transitional and early Fine Art*, to the end of the Athenian Supremacy.
- III. circ. B.C. 400-336, *Period of Finest Art*: age of the Spartan and Theban Supremacies.
- IV. circ. B.C. 336-280, *Period of later Fine Art*: age of Alexander the Great and the Diadochi.
- V. circ. B.C. 280-190, *Period of the Decline of Art*: age of the Epigoni, &c.
- VI. circ. B.C. 190-100, *Period of continued Decline of Art*: age of the Attalids, &c.
- VII. circ. B.C. 100-1, *Period of late Decline of Art*: age of Mithradates the Great and of Roman Dominion.

Each of the above seven compartments is divided *horizontally* into three geographical sections, the upper one (*a*) containing the coins of Asia Minor, Phoenicia, Syria, &c., and Egypt; the middle one (*b*) those of Northern and Central Greece, Peloponnesus, and the Aegean Islands; and the lowest (*c*) those of Italy, Sicily, the Southern shores of the Mediterranean, and Western Europe.

Each of the seven historical compartments thus offers in its three geographical sections a complete view of the coins

current throughout the civilized world during that particular century or period, the whole forming a series of historically successive tableaux.

The individual specimens are separately labelled and numbered in each of the 21 divisions, the numbers referring to the Guide to this portion of the Exhibition (*see* p. 184) where full descriptions and explanations are given.

Period I. Archaic Art.

B.C. 700-480.

The coins of the two centuries, previous to the Persian Wars, exhibit considerable varieties of style and execution. In common with the other remains of archaic art which have come down to us, and with which it is instructive to compare them, they may be divided into two classes, of which the earlier is characterized by extreme rudeness in the forms and expressiveness in the actions represented; the later, by a gradual development into more clearly defined forms, with angularity and stiffness. The eye of the human face is always drawn, even when in profile, as if seen from the front. (*See* I. A. 29, B. 28, C. 26, &c.)

The hair is generally represented by lines of minute dots (I. C. 35) the mouth wears a fixed and formal smile (I. C. 31); but withal there is in the best archaic work a strength and a delicacy of touch, which are often wanting in the fully developed art of a later age.

Among the more remarkable pieces in the *period of Archaic art*, the following may be here noticed:—

I. A.—1. The earliest known coin, dating from about B.C. 700, struck in Lydia, and composed of a metal called electrum, a natural mixture of gold and silver obtained from the washings of the river Pactolus.

I. A.—7. The earliest coin which bears an inscription. Above the back of the stag in retrograde archaic characters, is the legend “I am the sign of Phanes,” or “I am the sign of the Bright one” (*i.e.* Artemis). Phanes of Halicarnassus assisted Cambyses when he invaded Egypt in B.C. 525.

I. A.—13-16. Specimens of the gold and silver coinage of Croesus, King of Lydia, B.C. 568-554.

I. A.—17. One of the famous Persian gold darics struck in the reign of Darius I., B.C. 521-485.

I. B.—7. A tetradrachm of Acanthus in Macedon of very early style, representing a lion devouring a bull, interesting as bearing upon a passage of Herodotus, who relates how when the army of Xerxes was on its way to invade Greece, lions came down from the mountains and seized upon the beasts of burden, adding that all these northern regions abounded in lions and wild bulls with gigantic horns; a statement that has been called in question, but is fully confirmed by the coins, which, however, do not refer to any special event such as that which Herodotus mentions.

I. B.—27-28. Two fine examples of the earliest coinage of Athens dating perhaps from the age of Solon, B.C. 590, in whose time coins were first struck at Athens. On the obverse is the helmeted head of Athena, the protecting goddess of the city, and on the reverse her sacred owl and olive-branch.

I. B.—29. Aegina. A specimen of the earliest European silver money, said to have been first introduced by Pheidon, king of Argos, who ruled also over Aegina. On the obverse is a sea-tortoise, the symbol of Aphrodite.

I. B.—32. Cnossus in Crete, a silver stater representing the Minotaur in human shape with bull's head. On the reverse is the famous Labyrinth built by Daedalus, for the abode of the monster.

I. C.—4-7. Early silver coins of Tarentum, in Southern Italy (Magna Graecia), showing on the obverse the youth Taras, the son of Poseidon, the tutelary divinity of the town, riding on the back of a dolphin.

I. C.—10-11. An archaic silver coin of Metapontum, in Southern Italy, with an ear of corn, referring to the worship of Demeter, and to the extraordinary fertility in ancient times of the territory of Metapontum, which was so great that the citizens on one occasion dedicated a 'golden harvest' to Apollo at Delphi. (Strabo, VI., 264). It is remarkable that the oldest coins of most of the Greek cities of Southern Italy, are distinguished from all other early Greek coins by their having the type of the obverse repeated in an *incuse* form on the reverse. (Compare Nos. I. C., 3, 4, 8, 10-12, 14, 15, 17, 19, 20, 21).

I. C.—17. An early coin of Caulonia, one of the Achaean Colonies in Magna Graecia. The strange type representing Apollo with a small running figure with winged feet, on the outstretched arm of the god, probably refers to some local tradition.

I. C.—22. Rhegium. *Obv.* Mule-car. *Rev.* Hare. Aristotle states that Anaxilaus the tyrant of Rhegium, B.C. 494-476, having gained a victory at Olympia with the Mule-car, struck coins for Rhegium with the Mule-car upon them. This is one of the coins alluded to by the philosopher.

I. C.—24-35. A remarkable series of early Greek coins of the principal cities of Sicily.

Period II. Transitional and Early Fine Art.

B.C. 480-400.

Artistically the devices on the coinage of this period are characterized by an increased delicacy in the rendering of details, and a true understanding of the anatomical structure of the human body, and, towards the close of the period, by greater freedom of movement, every effort being then directed to realize ideal conceptions, a complete mastery of technical skill having been already attained.

II. A.—6-14. Specimens of the electrum coinage of Cyzicus on the Propontis. These coins, called Cyzicene staters, circulated in large numbers throughout the ancient world, from about B.C. 478, for at least a century. They are frequently mentioned both by writers and in inscriptions.

The types which they bear are very numerous, and they are always accompanied by a Tunny-fish, the badge of the town of Cyzicus.

II. A.—23. An electrum stater of Lampsacus, one of a class also frequently mentioned in Attic inscriptions.

II. A.—31. A silver stater of Ephesus, having on the obverse a bee, the symbol of the worship of the Ephesian Artemis.

II. A.—40-43. Silver money of some of the ancient kings and cities of Cyprus, some with native Cypriote, and others with Phœnician inscriptions.

II. B.—1-12. Silver coins of Thrace and Macedon, among which that of Aenus (No. 2) and that of Thasos (No. 7) may be pointed out as good specimens of early fine Greek art.

II. B.—15-18. Four varieties of the coinage of Thebes, showing on the obverse the Boeotian buckler, the common emblem of the Boeotian Confederacy.

II. B.—19. A ten-drachm piece of Athens, with a deep slit across the face. Similar slits have been remarked on many Greek coins, all dating from the time of the Persian Wars. These cuts are supposed to have been made by the Persians, to test the quality of the metal of the Greek money.

II. B.—26-34. A beautiful selection of coins struck in Elis, referring to the worship of the Olympian Zeus and Hera.

II. B.—35-39. Coins of various cities in Crete, artistically remarkable for the unconventional and picturesque style in which the subjects represented are treated. The figure of the disconsolate nymph Europa, seated amid the branches of a tree, is especially characteristic of Cretan art.

II. C.—13. A coin of Terina in S. Italy. It is one of the most exquisite productions of the art of die-engraving. The reverse represents a winged figure of Nike or Eirene seated on a prostrate amphora, and holding a caduceus and a bird.

II. C.—14-40. These are coins of the various cities of Sicily, all previous to the disastrous invasion of the island by the Carthaginians in B.C. 410. They will all repay a close study. Among them may be singled out Agrigentum (No. 16) with two eagles devouring a hare, illustrating the well-known lines in Aesch. *Agam.* 115; the nymph Camarina riding on a swan (No. 18); the powerful naked Silenus of Naxos (No. 29); and the famous *Demareteion* of Syracuse (No. 33), so called from its having been coined from the proceeds of a present given to Demarete, wife of Gelon, by the Carthaginians, on the occasion of the peace concluded between them and Gelon, by her intercession, B.C. 479.

Period III. Finest Art.

B.C. 400-336.

During this period the numismatic art reached the highest point of excellence which it has ever attained. The devices on the coins are characterized by intensity of action, pathos, charm of bearing, finish of execution, and rich ornamentation. The head of the divinity on the obverses of the coins of numerous cities is represented facing and in high relief. Among the most remarkable of these are:—

III. A.—24-26. Heads of Apollo at Clazomenae.

III. A.—37. Head of Helios on a gold coin of Rhodes.

III. B.—4. Head of Hermes on a tetradrachm of Aenus in Thrace.

III. B.—7-8. Heads of Apollo on tetradrachms of Amphipolis in Macedon.

III. B.—19. Head of the nymph Larissa, on a coin of the city of that name in Thessaly.

III. B.—29. Head of bearded Dionysos, on a coin of Thebes.

III. C.—20-22. Heads of Hera Lakinia, on coins of Croton and Pandosia, in Southern Italy.

III. C.—30-31. Heads of Arethusa and of Pallas, on tetradrachms of Syracuse.

III. C.—44. Head of Zeus Ammon at Cyrene.

Among the more remarkable reverse-types are:—

III. B.—37. Seated figure of Pan, on a coin of Arcadia.

III. C.—20. Seated Herakles, on a coin of Croton.

III. C.—28, 29. The magnificent racing Quadriga, on the well-known Syracusan medallions.

In this period it is not uncommon to find at certain cities, especially in Sicily, the name of the engraver in minute char-

acters, either in the field of the coin, or on some portion of the type.

Period IV. Later Fine Art.

B.C. 336–280.

The age of Alexander and of the Diadochi is marked by a very general cessation throughout Greece of the issue of money by autonomous states. There are, however, numerous exceptions.

The heads on the coins of this age are remarkable for their expression of feeling. The eye is generally deeply set, and the brows strongly marked. True portraits now begin to make their first appearance on money, Ptolemy Soter (IV. A. 22) being the first to place his own head, as such, upon the coin, not under the semblance of a Greek divinity, but wearing the plain royal diadem.

A frequent reverse-type is a seated figure, the general aspect and pose of which is borrowed more or less direct from the seated figure of Zeus holding an eagle on the money of Alexander (IV. A. 8).

Period V. Decline of Art.

B.C. 280–190.

During the 3rd century, the age of the Epigoni, the coinage throughout Asia is almost exclusively regal, either in reality or in appearance, for many even of those cities which preserved their autonomy, issued their coins in the name of Alexander, and with the types of his money. The coins of this period are especially remarkable as presenting a series of portraits of the Kings of Egypt, Syria, Bactria, Pontus, Bithynia, Pergamus, Macedon, and Sicily, of inestimable historical value.

It will be seen that when the Roman silver coinage begins (B.C. 268) V. C. 2, that of all the rest of Italy subject to Rome ceases. The series of Tarentum survives until B.C. 201. (V. C. 14–16.)

Period VI. Continued Decline of Art.

B.C. 190–100.

After the great defeat of Antiochus by the Romans, B.C. 190, many cities in Western Asia, hitherto subject to him, regained their freedom and the right of coining money. Among these were Lampsacus (VI. A. 8), Alexandria Troas (VI. A. 11), the type of which is Apollo Smintheus, the slayer of rats and mice; Ilium (VI. A. 12), type—Athena Iliac holding spindle and spear; Tenedos, Cyme, Myrina, Erythrae, Heraclea, Lebedus, Magnesia, Smyrna, Perga, &c. Among the most noteworthy coins issued in this period are the Jewish Shekels (VI. A. 31) having on the obverse a chalice which is believed to represent the pot of manna, and on the reverse a triple lily, which has been supposed to stand for Aaron's rod. The inscriptions in the old Hebrew character are to be translated "Shekel of Israel," and "Jerusalem the Holy." These are the oldest Jewish coins known. They were issued under Simon Maccabaeus, B.C. 143–135, in virtue of a privilege conferred upon him by Antiochus VII. of Syria.

Among the other coins of the 2nd century B.C., the later Athenian tetradrachms (VI. B. 23, 24) are historically the most important, forming, as they did, the chief silver currency of the ancient world. The names on the reverses are those of the monetary magistrates.

In the West, the Roman Republican denarii (VI. C. 3–38) were the only coins widely current.

Period VII. Latest Decline of Art.

B.C. 100–1.

On the money of this century we may trace the rapid extension of the Roman power in every direction. In Egypt the series of the Ptolemies ends with the coins of the famous Cleopatra. The best portrait exhibited of this Queen is, how-

ever, to be found on a coin of Ascalon (VII. A. 19). The head of the great Mithradates is also represented on a magnificent tetradrachm (VII. A. 2). In point of style, the coins of the whole of this century exhibit a marked decline. Those struck in Asia maintain to the last their superiority, and are not without artistic merit, especially in portraiture.

RENAISSANCE AND MODERN MEDALS.

The Table-Cases C to K contain a selection of the finest and most interesting medals in the National Collection, Italian, German, French, Dutch, and English.

The Medal had its origin under the Roman Empire, although the Greeks in some cases struck coins of a medallic character intended to record events. The Roman Emperors issued a series of types, especially in their "large brass" money, the reverses of which are a gazette of the events of history. They invented the Medal in striking large and more carefully executed pieces, which had no fixed value in the currency, and bore the portrait of an imperial personage with a reverse-type recording an event of his reign or otherwise personally commemorative. This art did not survive the fall of the Western Empire and revived with the Renaissance.

Italy, the leader in the revival of arts and letters, first restored the Medal. It is probably not a coincidence that the oldest Italian Medal was cast in 1390 in honour of Francesco Carrara, Lord of Padua, the friend of Petrarch, himself one of the earliest collectors of Roman coins. The finest Italian works are of the middle and latter part of the fifteenth and the beginning of the sixteenth centuries. Subsequently medal casting and striking gradually fell into the hands of inferior artists, and, however historically interesting, the art is rarely a worthy measure of contemporary painting and sculpture in Italy. There are few works of any merit after the middle of the seventeenth century.

Examples are here given, including copies of leaden proofs of the early Italian medals, classed according to the masters.

The first group is by Vittore Pisano (Pisanello), A.D. cir. 1380-1451, the Veronese painter, the true founder of modern medal engraving, and by Sperandio (1447-1528), Matteo Pasti, Fra Antonio da Brescia, and Niccolo of Florence. In Pisano's works the portraits of John VII. Palaeologus, Emperor of Constantinople, and Alphonso the Magnanimous, King of Naples, are the most remarkable, and the reverse-types of the eagle and vultures, and the boar-hunt, on medals of Alphonso. A series of portrait medals follows, representing the most distinguished personages of that epoch, such as Cosmo and Lorenzo de' Medici, Federigo Duke of Urbino, Francesco Sforza, and Savonarola, a medal which is perhaps not contemporary. The medals of the sixteenth century include works by Francesco Francia, Giovanni Maria Pomedello, Benvenuto Cellini, Lione Lioni, and Pietro Paolo Galeotto, called P. P. Romano, and a series of portraits by Pastorino of Siena, and of portraits and classical imitations by Giovanni Cavino, the well-known "Paduan" medallist. One of the most beautiful works of this time is the medal of Jacoba da Corregio. The works of Trezzo and Primavera are mentioned in the English series.

The series of Papal medals contains portraits from Martin V. downwards, and is of value as the most continuous representation of Italian work in this branch. The famous medal struck by Gregory XIII. in commemoration of the Massacre of St. Bartholomew, as well as a later copy, is here exhibited.

French medals present three great epochs, the Renaissance in France, the age of Louis XIV., and that of Napoleon I. The medals of the first age are of high merit, not unworthy to be compared with contemporary Italian works; those of the second are more interesting as historical documents than for any artistic value; those of the third represent the most successful modern revival of classical art by a local and purely French school.

The earliest medal in the series, that of Louis XII. and Anne of Brittany, is anterior in style to the French Renaissance. The school of medallists of François I. and his descendants must be distinguished from that of Henri IV.,

under whom the great Dupré and Varin (or Warin) are the chief names. The great medals of the Valois Kings must be especially noticed; the largest are always "plaques," that is to say they have a subject on one side only.

In the Napoleon series the most curious medal is the famous piece struck "at London" in commemoration of the conquest of England. This medal was never issued, and is not known to be extant: an electrotype is therefore exhibited.

In Germany medals were first made by the goldsmiths of Nuremburg and Augsburg in the sixteenth century. The work of Albert Dürer is the highest point of their achievement, although the earliest medals are not far inferior to the other productions of contemporary art. Lucas Cranach may be placed next in merit to Dürer. The later works as in Italy are of lower value, in relation to contemporary art. They are all, however, vigorously characteristic. The portraits of Albert Dürer, Luther, Erasmus, Charles V., Maximilian, and Mary of Burgundy, are specially to be noted.

The Dutch medals of the sixteenth century are of great historical interest, and although not the finest of their time, have some of the qualities which distinguish the contemporary local schools of painting, correctness and attention to detail, and, in a less degree, force and picturesqueness. In the seventeenth century, their art is very poor and devoted to elaborate allegory, which throughout is essentially political, and thus owes its interest to history. The portraits of William the Silent, Prince Maurice, John of Oldenbarnevelt, and the two De Witts, Van Tromp, and De Ruyter, are of special importance. Under William III. the Dutch and English series meet, and the most important specimens will be found under the latter.

The exhibition of foreign medals is closed by a comparative view of contemporary medallic art. Special interest attaches to the cast medals by Professor Legros as examples of a new departure in modern medallic art. These medals bear portraits of Carlyle, Stuart Mill, Tennyson, Darwin, and others. Another medal of the Grand Duke of Hesse and the late Princess Alice is by H.R.H. the Princess Louise.

The medals of England are rarely by English artists.

Some of the best are by Italians, Trezzo, Primavera, and others, and by a Dutchman, Stephen of Holland. Thus the only name of real merit is that of the Simons, two Englishmen who worked principally during the Commonwealth. If, however, the medals are not a measure of English artistic skill, they have a historical value, as bearing the portraits of the chief personages, and recording the great events, of the last three hundred and fifty years. The series is carried down to the Battle of Waterloo. The earliest specimens are personal: historical medals begin to be frequent under Elizabeth: the Armada series, struck in England and Holland, should be noted, as well as the fine portraits of Elizabeth, Mary Queen of Scots (by Primavera), Dudley Lord Leicester, and the excellent group of illustrious persons by Stephen of Holland. After the interesting class of Passe's engraved medals follows the series of Charles I., distinguished by the works of Rawlins; the Commonwealth is represented by the splendid medals of the Simons, including a Captain's Medal of Blake's engagement, 1653, a naval reward, and the Dunbar military medal. The medals of Charles II., though inferior in style, are of value for their political character, especially in the history of the so-called "Popish Plot." The chief medallists of this reign as well as of the next were the brothers Roettier. These are followed by an important group of the medals of the three Pretenders. The English series subsequent to the reign of James II., shews inferior art, though the historical interest is maintained under William III. and Anne. Among later works, the most important is Pistrucci's design for the Great Waterloo Medal.

This exhibition is completed by a large selection from the military and naval medals in the National Collection.

SECOND COIN ROOM (No. 25 on Plan).

The Table Cases L and M contain a collection of 972 Greek and other ancient coins (originals), arranged in

geographical order, according to the system adopted by Eckhel, in his "*Doctrina Numorum Veterum*," which is followed in all the principal Museums in Europe, and in most private coin-cabinets.

For the assistance of visitors who may not be familiar with this method of classification, and as a guide to the coins here exhibited, it may be useful to explain that the specimens are laid out in rows from left to right, like the lines on a printed page. At the beginning of each district or province is a coloured cardboard-label with its name, following which, to the right, will be found the coins of the various towns in that district, arranged in alphabetical order. Thus the order of the districts is *geographical*, that of the cities *alphabetical*.

The geographical order of the provinces is, roughly speaking, from West to East, *e.g.*, Spain, Gaul, Britain, Italy, Sicily, Northern Greece, Central Greece, Peloponnesus, Crete, and the Cyclades. Then follow (in Table M) the various provinces of Asia Minor, Syria, Phoenicia, Palestine, Mesopotamia, Parthia, and India, and lastly (returning to the West) Egypt, and the northern coast of Africa.

The upright Case N contains an exhibition of Roman coins in electrotype, which is in process of arrangement. The coins at present exhibited are (1) a representative series of the Roman gold coinage from Julius Cæsar to the end of the Byzantine Empire; (2) a selection of the finest large brass coins and medallions. It will be completed by a selection from the coinage of the Republic.

In the upright exhibition Case O, and in the two Table-cases Q, R, is given a general view of the coinage of the United Kingdom from the earliest money coined by the Saxons down to the currency of the present day. Exhibition Case O, contains a representative series of electrotypes of the earlier English coins to the end of the reign of Elizabeth. Table-Case Q continues the series with original coins, among which a few electrotypes are inserted, from the reign of James I. till that of Victoria. The English is followed by the Scottish and Irish series (original coins) in Cases Q, R, and the exhibition concludes with English, Colonial, and American coins.

ENGLISH COINS.

The coinage of the English had no direct connection with the earlier British coinage, nor with the short-lived currency which the Romans introduced into this island. There seems every reason to believe, that for many years after their first settlement in this country, the Anglo-Saxons were without a coinage, their computation in the early laws being never by any smaller denomination than the Roman solidus, and in some cases a computation of payments by cattle still lingering. This state of things, as might be expected, remained longest in the west (see Laws of Ini). The notion of a currency the Saxons probably borrowed from France, at this time under the rule of her Merovingian kings. The coinage of the south of France at this time was almost exclusively of gold, but in the north and near our shores silver money was coming into use. A certain number of gold coins were in the very earliest days struck in England (comp. Nos. 1, 2), but from the first the prevailing coinage was of silver. These pieces are called sceattas (Nos. 3-8). In many cases the types of them seem to have been derived from Roman coins, but where the Latin inscription has been imitated it has been by an engraver who did not understand the letters, so that the copy is not an intelligible legend. In one or two cases, however, we find runic legends (Nos. 7, 8,) which the engravers evidently did understand. The words EPA PADA, which the coins bear, are probably the names of some Saxon princes; and in fact there was a king of Mercia of the name Peada, the brother of the celebrated Penda, who reigned in 655 (Head, Anglo-Saxon coins with Runic legends, *Num chron.*, 1868, p. 82). The coins with the legend LVNDONIA (5), are noticeable both as containing the only name of a town which we know of on the sceattas, and from the fact that it is written in Roman, and not in Runic letters.

After the sceat followed the penny, first coined during the reign of Offa, king of Mercia, the founder of St. Alban's Abbey, who reigned from 757 to 796. The penny was imitated from the silver denarii, introduced by the princes of the

Carlovingian house. Such denarii are first distinctly spoken of in the Capitularies of Vernon, A.D. 755. The pennies of Offa (9-27) are remarkable beyond perhaps any others which have been struck in England for the variety and elaboration of their types, and considering the age in which they were struck, for their artistic merit. The penny we suppose was first introduced from the continent into Kent, for Kent, after A.D. 774, was for a while included in the Mercian kingdom. As an independent kingdom it also struck coins (47-54). From Kent the new penny soon spread into East Anglia (62-70), and Wessex (111 *sqq.*), the only other among the southern kingdoms of which any coins are known. North of the Humber the sceattas never had a general currency. In place of them small copper coins, stycas, were in use (comp. 74-91); these continued to be current until the fall of the Saxon kingdom in Northumbria. They were struck not only by the monarchs, but also by the archbishops of York (comp. 87-91); one gold piece (No. 89), struck by Archbishop Wigmund, though of great curiosity and rarity, is perhaps rather a medal than a current coin. The penny was introduced into Northumbria when the Danish settlement was planted in that country (comp. 92-106). Beside the various regal series which afterwards merged in the single series of the kings of Wessex, and the money of the archbishops of York just spoken of, we have other ecclesiastical coins in those of the Archbishops of Canterbury (55-61), in the coins of the monastery of St. Peter at York, struck during the Danish settlement (107-110), in those of the monastery of St. Edmund, at Bury (71, 72), and in a few rare pieces struck at St. Martin's Abbey, Lincoln (No. 73), and St. Andrew's Abbey, Rochester (No. 113). Two exceptional pieces, which scarcely belong to the proper currency, are the large "offering penny," as it is believed to be, of Alfred (No. 120), and the gold coin of Aethelred II. (No. 153), which is struck from the die of a penny. A few halfpence (104-110), and thirds of a penny were struck during the Anglo-Saxon period. With these slight exceptions, the universal currency in England was the penny only. When divisions of the penny were wanted, the piece itself was cut

in two (comp. 176) or four, thus giving the literal origin of halfpence and farthings (fourthings).

This single currency of the penny continued till the reign of Edward I. The general type of the penny is this: On one side, the obverse, is a head or bust, representing that of the reigning monarch. On the other side, the reverse, is an ornament, composed in the great majority of cases of some form of cross. The legend on the obverse is the name and title of the king (archbishop, &c.) as OFFA REX, AELFRED REX; the reverse legend gives at first the name of the moneyer, the person by whom the coin was made, as CIOLHARD (10), or with the addition of one or more letters of the word monetarius (moneyer), as BABBA M. (21), or DVNN MONETA (35), ADVLF MO (131), or DRYHTVALD MON(142). Later on the moneyer's name is accompanied by the name of the town at which the coin was struck, in the form OSVLF MO DEORBY (Derby, No. 150), or GODRIC ON LVNDEN (184); the word ON being probably only another contraction of MONETARIUS.

As will be seen on looking at the cases, the money underwent no essential change at the time of the Norman conquest. The maximum in the number of towns at which the coinage was issued, of the moneyers employed in striking it, and in the number of types made use of by them, is reached in the reign of Edward the Confessor (1066–1066); but in these respects the coins of William I. and II. follow close behind (see Nos. 179–190). After these there is a steady tendency to reduce all these elements of variety, until at length, in the reign of Edward I., a strict uniformity is reached in respect of type, and this type, for the silver coinage, becomes stereotyped for two hundred years. At the very same time, however, we see the first step taken in the direction of an increase in the number of denominations. Some groats, pieces worth four of the penny, were struck in the reign of Edward I. (No. 222), though they were not adopted as a current coin till the reign of Edward III. Now also, halfpence and farthings were regularly introduced as a part of the currency. In the reign of Edward III. a gold coinage was first definitely set on foot. The first gold coins has been

issued under Henry III., who struck certain gold pennies (219), which were almost immediately recalled from circulation. Edward III. began a gold currency by the issue of florins, a name which was adopted from the gold coins of Florence (236-238). These were followed by the nobles (239-242), a coin which, with its divisions, long constituted the sole gold money of England. (Comp. 275-277, 288-289, 295-296, 309-311).

We may notice here a class of coins, which in the reign of Edward III., begins to assume some importance, namely, the Anglo-Gallic money, or coins struck for the English possessions in France. These coins naturally followed the types of the regal or baronial money of France. As early as the reign of Henry II. we have deniers struck for the dukedom of Aquitaine, which came into the possession of the English crown through the marriage of Henry and Eleanor of Aquitaine. Richard I., to whom his father ceded Aquitaine in 1168, struck money for that province, as for Poitou, Guienne, and Normandy (215-218). The Anglo-Gallic coins of Edward I. were struck for Aquitaine and Bordeaux (228-232). Under the reign of Edward III. himself, and under the Black Prince, as Regent of Guienne, there took place an issue of Anglo-Gallic coins in gold and silver, very much more extensive than any which had been known before. The gold coins of Edward III. are the *guiennois* or Guienne piece, which shows the king standing in armour (248), the *leopard* (249), the *chaise*, so called from the throne in which the king is seated (250), and the *mouton* as the coin with the Paschal Lamb was called (251). The *florin of Aquitaine* (252), exactly copies the type of the gold coins (fiorini, florins) of Florence. In silver there are known the *gros tournois* and *tournois double* (256-258), the *hardi* and double *hardi* (260, 259), shewing a figure holding a sword, the *Bordeaux denier* (261), the *gros*, *demi-gros*, *denier*, and *demi-denier* (262, 263). One interesting piece (264) was struck by Henry, Duke of Lancaster, the father-in-law of John of Gaunt. The Black Prince struck in gold the *guiennois* (265), *leopard* (266), *chaise* (267), *demi-chaise*, *hardi d'or* (268), and *pavillon*, so named

from the canopy spread over the head of the prince (269), and in silver, pieces similar to those of his father (270-274). The Calais silver coins, too, began in the reign of Edward III. They follow in every respect the types of the English money, and therefore, should rather be classed with that than with the Anglo-Gallic coinage. Richard II. struck gold and silver *hardis* and *demi-hardis* (283-286), as well as *deniers* and half *deniers* (287). Henry V. struck *moutons* (306), *demi-moutons* and *gros* (307, 308), Henry VI. *salutes*, which represent the salutation of the angel (322), *angelets* (323), *blancs*, *parisis*, and *deniers tournois* (324-327). The latest coins which may be classed with the Anglo-Gallic series are some groats struck in Tournai by Henry VIII. (407, 408).

The first change in the coinage of *England*, subsequent to Edward III., took place in the reign of Edward IV. A new form of the noble, the rose noble (330), was introduced, and with it another piece called at first the angel-noble, and afterwards simply the angel, which long retained its place among the gold coinage, and more than any other coins has gained a place in English literature (see Nos. 333, 334 of Edward IV.; and 328, 329 of Henry VI. restored, later in date than the first angels of Edward.) The angel is further interesting as being the coin used to place round the necks of patients who were "touched" for the king's evil. When the coin itself went out of use an imitation of it was made to be employed for the same purpose (see the exhibition of English medals, Table Case I., Nos. 320-323).

Coming to the reign of Henry VII., we find the first great changes taking place in the silver coinage, which had been untouched for two centuries. The stereotyped character of the English money during this period finds its counterpart in the coinage of the continent; but after the renaissance of art we begin to have new designs, and especially do portraits begin, during the fifteenth century, to appear very commonly upon coins. The same influences spread to England, and in obedience to them Henry VII., in 1504, abandoned the old conventional type of the groat and penny (comp. 354-363), and placed for the first time an authentic portrait on English coins (comp. 364-366, 368-370), while

he raised the highest denomination of silver coins from the groat to the shilling (364). The same king made an addition to the gold coins by striking sovereigns (so called because they bore the figure of the sovereign seated on his throne), a larger coin than any which had yet been made (349, comp. 374, 375, 384, 395, &c.). The portraits on the money of Henry VIII. are even more interesting and scarcely less artistically excellent than those of Henry VII. Among the coins of this king we have also especially to note the groats and half-groats issued from the York mint by Cardinal Wolsey, bearing upon them his initials T. W. and his "holy hat" precisely as they are spoken of in a well-known passage of Shakspeare (Henry VIII. Act iii. sc. 2 ; Nos. 370, 380, 382) ; smaller coins by other ecclesiastics of note in this and the previous reign, notably some struck by Cranmer, are also exhibited (367, 371, 381, 394). In the reign of Edward VI. crowns and half-crowns were first struck in silver. (Nos. 433, 434.) As in the reign of Edward the Confessor we reach the maximum of variety in the *types* of the coins, which are all of one denomination, so in the reign of Elizabeth we reach the maximum in the number of the different *denominations* of money ; for in this reign the number is no less than twenty, viz.—In gold : the sovereign, ryal, half-sovereign, quarter-sovereign, half-quarter-sovereign, angel, half-angel, quarter-angel—In silver : the crown, half-crown, shilling, sixpence, groat, threepenny, half-groat (or twopenny), three-halfpenny piece, penny, three-farthings, halfpenny, farthing. (Comp. 458–502.)

Passing on to the coins of James I., in Table Case Q we see a slightly diminished number of varieties. In this reign we have to note the beginning of a copper currency. The copper farthings, however, were rather authorized tokens than coins : a regular copper coinage does not begin till the time of Charles II. There are several very notable pieces issued in the reign of Charles I., most of them being connected with the civil war. Thus at the outbreak of the war Charles issued great gold coins of the value of three sovereigns, and on them placed what is known as his "declaration," to the effect that he would preserve the liberties of Parliament, the law, and

the protestant religion. When gold fell scarce, pieces of ten and twenty-shillings value were struck in silver, the largest silver coins ever made in this country, also bearing the "declaration." Of the same type too, is the celebrated Oxford crown, made by Thomas Rawlins, the engraver, which contains a view of Oxford as seen from a distance.

The coins of the Commonwealth are simple, and comparatively uninteresting. They are honourably distinguished by the fact that they alone, among all the currency, bear legends in the language of the country for which they were struck. Some coins made for Cromwell, but possibly never in actual circulation, by the celebrated engraver Thomas Simon, are of remarkable beauty, as are the earliest pieces of Charles II. by the same artist. To the series of Charles II. belongs too, the wonderful *Petition crown* of Simon, a trial piece made to prove his superiority over his rival for the post of engraver to the Mint, and the "Reddite" and "Render to Cæsar" crowns by the same artist.

During and after the reign of Charles II. the English coinage declines very greatly in interest and variety. The first guineas were made in this reign of gold brought from the Guinea coast, and as has been already said, a regular copper coinage begins under Charles II.; pieces of two and of five guineas were also struck. In the reign of Anne the coins which bear the name VIGO, because they were made from bullion captured in Vigo Bay, call for some notice; the pattern farthings of Queen Anne would scarcely require any, had not an unaccountable, and wholly unfounded belief arisen, that they are of great rarity and immense value. Among the coins of George I., those which bear the letters S S C, the initials of the South Sea Company, will be looked at with interest.

SCOTTISH COINS.

The coinage of Scotland begins with the reign of David I. (1124). Like the contemporary English money it consists at first entirely of pennies, which in Scotland were frequently known as *sterlings*. At first, as will be seen, the money

copied very closely the contemporary—slightly earlier—money of England. Thus the pennies of David I. resemble those of Henry I.; the next coinage, that of William the Lion, grandson of David (1165–1214), is like the coinage of Henry II. The pennies of Alexander II. (1214–1249), resemble those of Henry III. and the later money of Alexander III. (1250–1292), that of Edward I. Like our Edward, moreover, Alexander added half-pence and farthings to his currency. But the moneys and places of mintage are far less numerous throughout the Scottish series than in England. David II. issued nobles after the pattern of those of our Edward III., and struck groats and half-groats as well as pennies and halfpennies. From this time there comes a change; for while the Scottish silver coins continue to bear the names, and to follow more or less closely the types of the English money, the gold currency takes an independent character. This new departure begins with the gold pieces of Robert II., the *lions* and *St.-Andrews*. After these follow the *demy* and *half-demy* (James I.), the *rider* and *unicorn* (James III., &c.), and the *bonnet piece* (James V.). As in England, portraits on coins begin with Henry VII., so in Scotland they begin with James IV. (1496–1517) his contemporary, and as in England the denominations reach their maximum under Elizabeth, in Scotland they reach their maximum under Mary and under James I. before his accession to the English throne. After the union of the two crowns, the Scottish coinage is brought once more into close conformity with the English.

IRISH COINS.

Into Ireland a coinage was introduced by the Danish or Norse invaders. We have evidence that the Norsemen who settled in Ireland in the 9th century frequently amassed treasure in Saxon coins; but the actual coinage of the Norse kings does not begin till the end of the 10th or the beginning of the 11th centuries. The type is copied almost invariably, from one type of the pennies of Ethelred II. (A.D. 978–1016). The coins exhibited bear the name of Sihtric, the king of Dublin,

who, according to *Njals Saga*, commanded one wing of the Norse army in the celebrated battle of Clontarf (1014), and who died in seclusion in 1042. After this there is a break. The Irish coinage begins again after the conquest of a portion of the country by Henry II. Henry appointed his son John governor of Ireland, and the prince struck in his own name pennies, half-pennies, and farthings, bearing on the obverse a full-faced head uncovered, supposed by some to be the head of St. John the Baptist. Subsequently the Irish coinage was made to conform to that of England, with the exception that the king's head on the obverse is always enclosed in a triangle. Edward IV., of whom a considerable number of pieces are exhibited, is the only king under whom we have a number of original types for Irish coins. The coinage issued by the Marquis of Ormonde in the name of Charles I. will be looked at with interest, as will that of James II. after his flight from England. In the poverty to which this monarch was reduced, a coinage had to be struck bearing the denominations of the silver money of England, but made of gun-metal and hence called "gun-money," which was of course decried in the reign of William and Mary, and redeemed only at metal value.

COLONIAL AND AMERICAN COINS.

Following the Irish series are the coins struck for the British colonies and dependencies, beginning with those in Europe, such as the Channel Islands, Malta, Cyprus, &c., and passing on to India, the West Indies, and America. Among the most interesting of these are the "portcullis" coins, struck by Elizabeth for the use of the East India Company. The order for their manufacture gives the reason for their issue: "that her name and effigies might be hereafter respected by the Asiatics, and she be known as great a prince as the King of Spain." The rare *Hog money* of the Somers Islands is worthy of special mention.

The American series joins the colonial, beginning as it does with the coins struck in various states while they were still dependent upon the British crown. Among these the

most interesting, perhaps, are the pieces struck by Lord Baltimore for his colony of Maryland, and the "pine tree" coinage of Massachusetts. The rarities among the coinage of the United States are exhibited in electrotype.

REGINALD STUART POOLE.

[Guide to the Select Greek Coins exhibited in Electrotype, 8vo, 6d.
 Guide to the Coins of the Ancients, 7 Autotype Plates, 8vo (boards), 2s. 6d.
 The same, 70 Autotype Plates, 8vo. (cloth), 25s.
 Guide to the Italian Medals, 7 Autotype plates, 8vo., 2s. 6d.
 The same, without Plates, 6d.
 Guide to the English Medals, 7 Autotype plates, 2s. 6d.]
 The same, without Plates, 6d.

EARLY CHRISTIAN COLLECTION.

[No. 26 on Plan.]

This is a small Collection occupying two upright cases. Among the specimens are numerous lamps with the XP, crosses, and subjects from the Old and New Testaments. The portions of glass vases with ornaments in gold leaf, discovered in the Catacombs of Rome, are with the Glass Collection.

In an upright Case are arranged caskets and ornaments of various kinds, found at Rome in 1793, and obtained with the Blacas Collection. The large casket has on it a Christian inscription.

AUGUSTUS W. FRANKS.

VASE ROOMS I.-IV.

§ 1. The vases exhibited in these rooms have been found in the course of excavations, partly in Athens and other centres of Greece proper, but mostly in those islands and shores of the Mediterranean which were taken possession of by Greek colonists in or before the 6th century B.C., and held by them continuously for several centuries thereafter, such as Rhodes and Sicily, Lower Italy, Cyrene on the north coast of Africa, and Naukratis in the Delta of Egypt. In addition, a very large number of vases had been imported from Greece, or from Greek colonies by the Etruscans—a people whose art was deeply influenced by that of Greece in the 6th and 5th centuries B.C. From the circumstance that Etruria was the first country in which vases of this kind were

discovered in striking abundance, the name "Etruscan vases" came to be wrongly attached to the whole class. The true name for them is "Greek vases." The few that can be called strictly Etruscan will be noticed hereafter.

§ 2. As a rule the Greek vases have been found in tombs. It is known of one class of them—the Athenian *lekythi*—that they were produced specially for funeral purposes (*see* § 14). The singular appropriateness of the subjects painted on them confirms the ancient statement to this effect. But these *lekythi* only cover a comparatively short period of time, and it is argued that previous to their coming into use, and doubtless also contemporarily with them, vases of quite a different shape and character were regularly employed to hold oil and wine at funeral rites, and thereafter were buried in the tomb. Otherwise there would have been no need for the law in Keos which ordered all vases so employed to be removed and not buried. It may have been due to some such prohibition that vases were rarely placed in the tombs of Tanagra in Boeotia, while terracotta statuettes were consigned to them in great numbers.

§ 3. There exist ancient representations which show that clay vases painted with designs were employed in the ordinary life of the Greeks. The vast number of potsherds, *ostraka*, that were required in the days of ostracism reveals a very general and constant use of pottery. Again, the prize vases won at the Panathenaic games, and carried off by the winners to their homes in the Cyrenaica, afford a proof that vases primarily intended for a different destination might properly be employed for funeral ceremonies and then buried. There was this of appropriateness in an athlete having his prize vase buried with him, that in early times—reaching back to Homer—it was the custom to hold athletic games at the obsequies of princes, and at these games to place costly metal vases among the rewards for the victors. It may be offered as a conjecture that the painted clay vases found in the tombs of humbler persons throughout the Greek world were looked on as in some measure representing the costly vases and the games which had been, and still occasionally were, associated with the funerals of princes.

§ 4. There is one marked exception to the rule that the Greek vases are obtained from tombs. This exception is furnished by Naukratis, a Greek city established in the Delta of Egypt, apparently in the 7th century B.C. There a large number of fragments of pottery has been found in heaps close to the ruins of the temples of Apollo and Aphroditè. Many of these fragments bear incised inscriptions recording the dedication of the vases of which they formed a part to those deities. But as these vases, though frequently painted with designs, could not have possessed an intrinsic value which would render them worthy of acceptance in a temple, it is possible that they had previously been employed in some religious or other rite which had consecrated them.

FIRST VASE ROOM.

(In this Room, which is now in course of re-arrangement, it is proposed to exhibit a selection of the various classes of antiquities from Hellenic tombs which throw light upon the periods which preceded, or were contemporary with, the commencement of Greek art. The following description only applies to the half of the room already arranged, Cases 1-32.)

§ 5. The history of Greek pottery shows an historical development which is perfectly clear in its successive stages between the seventh and the third centuries B.C. But as to the period prior to the seventh century, our information is much less complete. We are indebted to the discoveries of recent years upon sites like those of Mykenæ, Rhodes, and Tiryns for many facts, but on these facts a great deal of speculation is still being expended; the differences of opinion as to the date of the Mykenæan class of pottery extending to about 1,000 years.

This much is certain, that for a long period before the seventh century there had existed in the Ægean islands at least two distinct classes of remains, which may probably be attributed to distinct races. In some of the northern islands of the Archipelago, in the Cyclades, and especially at His-sarlik, the supposed site of Troy, the first class is found,

under circumstances which point to a remote age; the pottery is hand-made, and of a very primitive decoration. It will be convenient to designate this period under the general title of "Hissarlik."

In Cases 1-2 are exhibited a series of objects from tombs in Paros and Antiparos which illustrate this "Hissarlik" period: besides the pottery, the objects which specially mark the period are the vases and rude human statuettes in marble (see also Table Case C); the knives and implements are usually obsidian; bronze and silver is sparingly employed, principally for ornamentation.

On the upper shelves of Cases 1-2 are a series of rude tripod vases from Ialysos, which, although they belong to the succeeding series, are the only vases of their class which are not wheel-made, and may be taken as forming a sort of connection between the two periods.

In Cases 3-4, on the three upper shelves, are vases of the "Hissarlik" class found in Cyprus; those on shelf 3 seem somewhat later in type than the others, and exhibit a brown glaze with patterns incised through it or painted above it.

§ 6. The second class is that which is usually called Mykenæ ware, from the fact that the excavations at Mykenæ first drew attention to this class of pottery. The remains of it extend over a considerable area among the southern islands and parts of the mainland of Greece, and are perfectly homogeneous in character, quite distinct in shape and decoration from the classes which precede and follow them. They exhibit a high stage of ceramic skill with occasional traces of Egyptian influence.

In the lowest shelf of Cases 3-4 are a series of vases which represent the earliest type of "Mykenæ" ware, in which the patterns are painted in dull colour on a dull ground. This is succeeded by a ware of great brilliancy; in the later specimens the clay is coarser, and the varnish not so fine. Cases 5-11 contain "Mykenæ" vases excavated at Ialysos in Rhodes, partly at the expense of Professor Ruskin, who presented them and the other objects found with them to the Museum. The designs are derived from marine and vegetable forms, and from geometric patterns, the cuttle fish and a shell, probably the murex, being represented in a decorative manner. Among the favourite shapes are a vase with globular body, a spout, a neck and two handles, but with no mouth (see the similar vases from Egypt, Second Egyptian Room, Case 63), and a vase in the shape of a tall cup. In Cases 12-13 are vases, terracottas, and a knife of this period from various sites, and in the bottom of

Case 5 are a series of fragments from Mykenæ, Sardes, &c. The bronze knives from Ialysos are temporarily placed in Table Case A.

§ 7. Contemporary with a late stage of the "Mykenæ" class is a third fabric which is again totally distinct, but which gradually combined with, and perhaps finally eliminated, the "Mykenæ" civilization. The vases of this class are stiff in form, and the decoration consists of geometric arrangements of straight or curved lines, into which rude figures of men and animals are gradually introduced. This class is often called the "Dipylon" style, from the fact that many examples of it have been discovered near the Dipylon gate at Athens. In one instance an inscription has been found on a vase of this class, which appears to date from the seventh century B.C., and it would seem that this method of decoration may have lasted till then.

Cases 14-19 illustrate this stage of pottery. Cases 14-15 are an earlier class, Cases 18-19 the later class from Athens, while Cases 16-17 contain examples of this ware from Kamiros in Rhodes. In two instances (the jugs in Case 18, shelf 2), the glazing and colour is similar to that of Mykenæ, although the ornament is purely "Dipylon."

§ 8. The seventh century brought with it a more intimate connection with the East, as Greek colonies established themselves on the coasts of Asia Minor, and generally around the shores of the Mediterranean. The importation of brilliant Oriental embroidery, stamped metal, and engraved cylinders had the effect of changing the form, the colouring, and the character of the drawing: the figures on the vases are no longer relegated to square panels, but are arranged in continuous friezes, the forms of the vases being shorter and rounder. But naturally this change had not everywhere an immediate effect; we see it earliest in islands like Rhodes and Cyprus, which were nearest the East, and in towns like Corinth, whose colonizing activity was greatest; but at Athens, where a local pottery was already famous, the change was more gradual, and probably came by way of Corinth at about the middle of the seventh century B.C. This transition state is represented in a class of vases called "Phaleron," from their

having been first found near the Phaleron gate at Athen ; these show clearly the grafting of Corinthian-Oriental ideas upon a Dipylon stock.

Cases 20-21, in the lower half, contain specimens of Phaleron style from Athens : among them are three vases which are apparently either Corinthian or imitated from Corinthian work, an *aryballos* and two *pyxides*, which were found with a series of Phaleron vases ; the most notable example of the style is the large *lebes* on pedestal 1, with a design representing two lions confronted, on a prepared whitish ground.

The upper shelves of cases 20-21 contain vases from various sites, in which this same technical process is employed. A good example is also placed on Table Case C. It is an *oinochoè*, with the mouth in the form of a gryphon's head, and with the design of a lioness devouring a deer. This vase is said to have been found at Santorin.

Cases 22-23 contain on the two upper shelves a series of objects from different sites in Boeotia, in which the transition stage is clearly marked ; among the smaller objects are several bronze fibulæ engraved with geometric designs, and a porcelain scarab with Egyptian hieroglyphics.

In Cases 24-26 are a series of vases from Cyprus, in which is illustrated the continuation of the Mykenæ style (Cases 24-25, shelf 1) into the crystallized forms of "geometric" decoration, from which the local pottery of Cyprus never entirely freed itself ; with occasional evidences of a strongly Oriental leaning, as in shelf 4, where an Assyrian scene of a warrior in a chariot has been exactly copied.

§ 9. With the importation of metal work in relief came in the use of raised patterns in pottery, for which purpose either the single stamp was employed or else an engraved cylinder, like those of Assyrian art, so as to leave a raised impression of its design repeated over and over again in a belt around the body of the vase.

In Cases 22-23, in the two lower shelves, are a series of antiquities from tombs in Caria, which show this process as it existed in Asia Minor, independently of Oriental influence ; here, as in Cyprus (see Cases 24-26), we have the original metal engravers of the Dipylon style carrying on their tradition of ornament down to a comparatively late period ; it may be that this is the "Carian" art of which we hear much in the earliest history of Greece. That it spread over a large area we see from the traces which have been found in several of the Greek islands, and extensively also in Italy. Case 27 contains a large vase from Rhodes, with raised patterns singly stamped, and also with a belt of ornament impressed from a cylinder, the subject

engraved on the cylinder being continuously repeated. To this class also belong three large vases (*pithoi*) on pedestals, in the East side of the Room, from Ialysos, Kamiros, and Crete respectively: in the bottom of Cases 28-29 are a series of fragments of similar *pithoi* from Rhodes and Crete.

§ 10. In Italy this process is found applied to two different classes of pottery: in the one case the clay is hard and red, in the other it is soft, black all through, and takes a high polish. On this black ware, the so-called "Bucchero Nero," patterns are in some cases painted in brilliant colours, such as red, green, blue, and white; the most notable example of this style is the large hydria from the Polledrara Grotto at Vulci (see First Bronze Room, Cases 66-67), which shows an Egyptian rendering of a Greek myth.

Case 27 contains three large vases of red stamped ware from Cervetri in Italy, and Cases 28-29 specimens of Bucchero Nero, also from Italy. Cases 30-32 contain specimens of "Polledrara" ware from various Greek sites, such as Daphnæ and Naukratis, in Egypt, Rhodes, and Ephesos.

§ 11. Another fashion which set in about this time was that of filling in the spaces left vacant by the animals or fantastic beings, such as Gorgons or Sphinxes, with a constant repetition of rosettes, such as abound in Assyrian, and are found also in Egyptian, decoration. Rosettes of the same form, but made of gold and of vitreous paste, and pierced to be sewn on to dresses, were found with vases and bronze swords in tombs at Ialysos, and may be seen in Table Case B. It is inferred that here also the vase painter had imitated the effects which he saw produced by this method of embroidery; and lest this connection between him and the craftsmen who produced textile fabrics may appear conjectural, it may be mentioned that a piece of an ancient Greek dress, found in a tomb in the Crimea, and now at St. Petersburg, presents exactly the appearance of a Greek vase, with red figures on a black background, as in the latest development of vase painting. In this style of decoration the figures of animals, or of fabulous creatures, are filled in with black on the white ground of the vase. The inner markings of the anatomy or of the leaves of the rosettes are afterwards incised through

the black, or are superadded with purple. The shapes of the vases are finer, and more exact than in the preceding class (§ 8), and more allied to the shapes familiar in bronze. In the Index of subjects these vases are marked with the letter A.

Table Case D contains a painted sarcophagus and a series of plates, *pinakes*, of this class, from tombs at Kamiros, in Rhodes. The most remarkable of the *pinakes* represents a combat of Hektor and Menelaos over the body of Euphorbos. In this case are also *pinakes* of the same class from Naukratis, and fragments of painted sarcophagi from Klazomenae.

On Table Case B are three vases of the shape called *kernos*, each composed of a cluster of vases, the patterns and forms of which resemble those of the *alabasti* of variegated glass in the case beneath. Two of these vases are from Melos.

Table Case B contains vases of variegated glass, alabaster, and porcelain, objects in porcelain, ivory or bone, steatite, carnelian and rock crystal, from Kamiros and Ialysos, in Rhodes. The objects in porcelain have an Egyptian character, with occasionally hieroglyphic inscriptions, more or less blundered; among them is a small vase in the form of a dolphin, with the name of the dedicator or owner, Pythes, inscribed in archaic Greek letters on its lip. Among the objects in opaque variegated glass from Ialysos are beads, rosettes, and oblong ornaments, pierced for attachment, probably, to a dress, in imitation of ornaments in gold. Objects of the same material, shape, and design were found in the vaulted tomb at Menidi in Attica (Lolling, *Das Kuppelgrab bei Menidi*, pls. 3-5). In the same Table Case is a shell (*Tridacna squamosa*), ornamented with a female head, and with an incised design. This shell is from a tomb at Canino in Etruria. Beside it is a fragment of a similar shell found at Kamiros, in Rhodes, and fragments found at Naukratis on the site of the temple of Apollo.

Table Case C contains archaic terracottas and figures in calcareous stone from Kamiros, terracottas from Tegea, in Arcadia, and marble figures of the class found in the Greek islands, and believed to be the work of a primitive population such as the Karians. The stone figures in this Case are of a Phoenician type, and in this respect, as well as in material, they may be compared with the figures found in large numbers in Cyprus.

SECOND VASE ROOM.

§ 12. The next advance in vase-painting took two directions. In the one it retained the white ground or biscuit, and developed upon it a new skill in the drawing, gradually dis-

regarding the figures of animals and showing a marked preference for designs in which men or deities are engaged. In the other direction this same preference is observed ; but the old liking for a brown glaze, as the ground on which to paint the design in black, asserted itself. In both cases the contours of the figures were entirely filled in with black, and the inner markings incised through it—with this exception, that in the designs in black on a red ground, the faces, arms and legs of female figures were afterwards painted in white and fired at a lower heat. In both cases also purple was largely used for accessories, and, like the whites just mentioned, it was painted on above the blacks after they had been fired. It will be noticed that in this class of vases the figures painted on them stand out like silhouettes against the light. The date of them may be assigned to the 6th century B.C. In the Index of Subjects these vases are marked with the letter C.

In Cases 48-49, and on Table Case C, are a series of vases signed with the names of the painters or potters : Pamphaios, Nikosthenes, Amasis, Glaukytes, Pasiades, Hermogenes, and others.

Cases 10-11. Vases with figures painted in black and purple on a cream-coloured ground or slip, and in an archaic manner which was largely practised in the potteries of Naukratis.

Cases 16-17. A series of vases painted in the styles called Corinthian and Chalcidian. In the Wall Cases on the West side of the Room are a series of *hydriae* with designs in black on a red panel, the rest of the vase being black.

Cases 22-23. Vases with black figures on a white or cream-coloured ground, but of a style more recent than those in Cases 10-11 : among them (1) an *oinochoè* from Vulci with Peleus confiding the young Achilles to the Centaur Cheiron ; (2) another with Herakles overpowering the Nemean lion in presence of Athenè and Iolaos ; (3) a *lekythos* with Hermes holding a balance, in the scales of which are the souls of the two warriors engaged in combat on the vase ; (4) a *kylix* with Apollo, Artemis, and Leto, the same design being repeated on both sides of the vase.

On Case C is a *kylix* painted on the exterior with a design in black on white representing two banquet scenes ; in the interior the design is painted in black and white on red, and consists of a Gorgon's head and four ships.

Cases 26-30. Vases of Etruscan fabric in imitation of early Greek vases, with black figures on red ground, and the design sometimes arranged in parallel bands ; these designs are rude in

execution, and represent battle scenes, athletic exercises, Centaurs with human forelegs, animals, and grotesque figures.

Cases A, B, D, E, in the East half of the Room, contain *amphorae* with figures in black, purple, and white, the whole body of the vase being left red.

Cases F, G, I, K, in the West half of the Room, contain *amphorae*, on which the designs are painted on a red panel, the rest of the vase being black. Among them may be noticed, in Case I, a series of Panathenaic prize *amphorae*. On the obverse is a figure of Athenè between two columns, which probably indicate the scene of the contest. On the reverse are representations of boxing, the foot-race, leaping with *halteres* in the hands, throwing the disk and the spear, the horse race, the race of *quadrigae*, in which the charioteer stands in the chariot; and the race of *bigae*, in which the driver sits with his feet resting on a foot board. Of this class is the Panathenaic *amphora*, known as the Burgon vase, on a pedestal between Cases H and I. It was found by Mr. T. Burgon at Athens. On the obverse is a figure of Athenè, and an inscription stating the vase to have been a prize from the games at Athens; on the reverse is a *biga*.

On a pedestal in the East side of the Room is a fine *amphora* from Vulci representing on one side the birth of Athenè, and on the other warriors setting out for battle

On Table Case H are: (1) a *hydria* from Kamiros with figures of Hektor, Kebriones and Glaukos, their names being inscribed beside each. The patterns on this vase are such as are characteristic of what is often called the "Chalcidian style"; (2) a series of *kylikes*, among which the most interesting are two from Rhodes: the one represents on the exterior (a) Herakles escorted into the presence of Zeus and Hera by a procession of deities, (b) combat of warriors: in the interior is a group of Ajax seizing Kassandra at the statue of Athenè. The other *kylix* has on the exterior (a) Perseus, Hermes, and Athenè pursued by Gorgons, (b) a procession of warriors; in the interior, a warrior charging.

THIRD VASE ROOM.

§ 13. At this point an abrupt change in vase decoration intervenes—the change from black to red figures. The design no longer consists of a series of black silhouettes on a red or white ground, representing the sky behind them, but

stands out with figures drawn in on the natural red ground of the vase, and thrown up by the black glaze with which all the space surrounding them is covered. Here the inner markings of anatomy and other details are indicated by fine lines drawn with a brush in black or faint yellow, or in some cases slightly impressed on the clay with an ivory tool or some such instrument. The best examples of Greek vase painting—severe and pure in the drawing and very simple in the composition of the designs—occur at this stage. Among them, a very fine series is formed by the *kylikes* signed by the artists who produced them, and those other vases of the same shape which from resemblance of style in the drawing can be grouped with the signed specimens.

Table Cases A, B, D, E contain the *kylikes*, just mentioned, arranged in the following order, the numbers underlined indicating those which bear the artist's signature; the others are classed under particular artists from similarity of style:

Case.	Artist's Name.	Numbers attached to the Vases.
A	Pamphaios	<u>E 10</u> , <u>E 9</u> , E 11, E 12, E 20, E 16, E 19, E 21.
A	Thypheithides	<u>E 4</u> , E 6.
A	Hischylos	<u>E 3</u> , <u>E 5</u> , E 18.
B	Epiktetos	<u>E 7</u> , <u>E 8</u> , <u>E 101</u> , <u>E 67</u> , <u>E 65</u> , <u>E 66</u> , <u>E 104</u> , <u>E 68</u> , <u>E 103</u> , <u>E 69</u> , <u>E 52</u> , <u>E 31</u> , <u>E 32</u> , <u>E 35</u> , <u>E 34</u> , E 33, E 2, E 30, E 29, E 13.
D	Kachrylion	<u>E 14</u> , <u>E 15</u> .
D	Euphronios	<u>E 28</u> , <u>E 27</u> , E 26.
D	Douris	<u>E 44</u> , <u>E 46</u> , <u>E 62</u> , <u>E 63</u> , <u>E 64</u> , <u>E 48</u> , <u>E 49</u> , <u>E 38</u> , E 39, E 40, E 41.
E	Douris (<i>continued</i>)	<u>E 45</u> , <u>E 43</u> , <u>E 42</u> , <u>E 80</u> , <u>E 787</u> , <u>E 786</u> , <u>E 37</u> , E 47, E 24, E 71, E 70.
E	Hieron	<u>E 23</u> , <u>E 73</u> , <u>E 22</u> , <u>E 74</u> .
E	Brygos	<u>E 77</u> , <u>E 78</u> , <u>E 36</u> , <u>E 51</u> .

The following signed vases are exhibited on or close to the Table Cases containing the signed *kylikes*:

Case.	Artist's Name.	Numbers attached to the Vases.
A	Pamphaios	Stamnos, <u>E 138.</u>
A	Style of Pamphaios	Kylix, <u>E 17.</u>
A	Style of Euthymides	Psycter, <u>E 785.</u>
D	Douris	Psycter, <u>E 784.</u>
E	Polygnotos	Amphora, <u>E 278.</u>
D	Euxitheos	Amphora, <u>E 274.</u>
E	Hieron	Kotylè, <u>E 137.</u>
	Kittos	Amphora, <u>B 639.</u>
Pedestal		
4	Meidias	Hydria, <u>E 230.</u>
7	Phintias	Hydria, <u>E 264.</u>

Cases 1-10 and 36-60, detached Cases G and I, the lower part of Cases C, H, and Pedestals 5-7 : *amphorae*, *hydriae* and *kraters*, belonging for the most part to the earlier and more severe phase of the red figure drawing. The greater part of them have been obtained from localities in Etruria, such as Vulci, Canino, Cervetri, or from Nola and Capua.

Cases 11-16. A number of *kylikes* of the same general character as those in the Table Cases A, B, D, E, but without artists' signatures. In Cases 55-60 and in Case K are a series of *lekythi*, chiefly from Sicily. On Case E may also be noticed three *pyxides* from Athens, the latter interesting from their representations of scenes from domestic life.

Cases 25-35. Vases representing generally a later stage of the red figure style, when greater freedom of drawing was arrived at, and when recourse was had frequently to the use of white, pink, and gilding for accessory colours.

Cases 27-30. Vases found in tombs in the Cyrenaïca, but probably of Athenian fabric, and exported from Athens. Among them are several vases of the same character found in Athens and elsewhere.

31-35. Vases from tombs at Kamiros in Rhodes, which also appear to be of Athenian fabric : among them, two may be noticed as curious for the subjects represented on them : (a) an *amphora* with the finding of the infant Erichthonios ; (b) an *amphora* with Thetis and Nereids bringing his new armour to Achilles.

Case C. An *amphora*, also from Kamiros, representing the surprise of Thetis by Peleus while she was bathing on the sea-shore. This vase may be taken as an excellent example of polychrome painting at this stage of the red figure style.

On Table Case D are three *lekythi*, including one from Marion in Cyprus, representing Oedipus and the Sphinx.

On Pedestal 1, is an example of extremely refined drawing and

composition on a vase in the form of an astragalus found in Ægina.

§ 14. Contemporary with the red figure style was that of the Athenian *lekythi* on which designs are drawn in outline on the prepared white ground of the vase, the draperies being occasionally filled in with red, brown, green, or blue colour. The subjects are always, as has been said, appropriate to the funeral ceremonies for which the vases were made. In some instances the sentiment is finely expressed, and the drawing very delicate. Several of these specimens were found in tombs in Sicily, but it is assumed that they had been imported from Athens. In the Index of Subjects, these vases are marked with the letter D. These *lekythi* are arranged in and above Table Case F. On this case also may be noticed a *kylix* from Kamiros, on which the design of Aphrodite riding on a swan is drawn in outline on a white ground, the drapery being filled in with a brown colour. The drawing is very refined. On Pedestal 5, close by, is another with the same style of decoration, but earlier and more severe in the drawing than the last mentioned; it represents Hephaistos and Athenè after they had completed the making of Pandora.

Cases 17-24. Vases of black modelled ware, mostly from Capua, and remarkable for elegance of shape and richness of gilt ornament. In this class the influence of vases in metal is easily perceptible, both in the shapes and the manner of decoration.

§ 15. Vases moulded in human and animal shapes occur in all stages of Greek pottery, except the earliest, and share the general characteristics of the period to which they severally belong. Another step was to mould a design in clay and to attach it to the vase before glazing and firing. This has been found in archaic vases from Kamiros, Cyprus, and Naukratis, but is seldom met with after them until the later stages of the red figure style are reached. It is of frequent occurrence among the vases with lustrous black glaze and ribbed bodies which accompany the last stage of Greek pottery in the 3rd century B.C. In the Index of Subjects these vases are marked with the letter G.

On Case K and in Cases 41-42 are exhibited *rhytons* of this class, but of an earlier period than usual. On Pedestal 2, is a *rhyton* in the

form of a seated Sphinx, the wings and back supporting the cup, round which is a design painted in red on a black ground; the body of the Sphinx is painted in opaque white; the hair over the forehead has been gilt; the rest of the head is covered with a cap painted in vermilion; three gilt Gorgons' masks hang round the neck. This vase is remarkable for the vigorous invention shown in the design, and the harmonious combination of the colours. Another *rhyton* (on Case K) is in the form of a crocodile devouring a negro; and a third in the form of Seilenos holding a *keras*; other *rhytons* in the form of animals' heads.

§ 16. No more interesting examples of vase painting as it was practised towards the end of the 4th century B.C., are to be found than the series of ten Panathenaic *amphorae*, exhibited on cases and pedestals in the First Bronze Room. These vases have already been referred to as prizes won at the games in Athens, and taken by the winners to their homes in Cyrene, Capua, or Cervetri, where they were found. The dates of six of them are ascertained from the name of the archon or magistrate at Athens for the year which is painted on them. On one side of the vase the design is always a figure of Athenè, drawn in what is called an archaistic manner, imitative of true archaic drawing; but on the other side of the vase the artist was free to design in the manner natural to him and his day. Another concession he has made to the archaic manner was to paint his figures in black on a red ground. These designs thus furnish a standard by which the average vase-painting at the end of the 4th century B.C. may be judged.

Two Panathenaic *amphorae* from Cervetri, inscribed with the name of the Athenian archon Pythodelos (B.C. 336); and a third from Capua with the name of the archon Niketes (B.C. 332). The other seven are from the Cyrenaïca. One bears the name of the archon Euthykritos (B.C. 328); another, that of Nikokrates (B.C. 333); a third, that of Polyzelos (B.C. 367). On the obverse of these Panathenaic *amphorae* is represented Athenè wearing an embroidered *peplos*, and treated according to an ancient hieratic type; on the reverse, races and other contests. On one of these vases the group of Harmodios and Aristogeiton is painted on the shield of Athenè, and is apparently copied from the two statues of those tyrannicides which stood in a group in Athens. The original statues, after having been carried off by Xerxes, are said to have been restored to Athens at a later period.

BRONZE ROOMS, I.-II.

§ 1. The bronzes here exhibited have either been found in tombs where they had been buried, like the painted vases, in pursuance of a custom sometimes observed at funeral ceremonies, or they have been discovered indiscriminately as the survivals of religious and ordinary life among the Greeks, Etruscans, and Romans. Those that have been obtained from tombs are usually in the form of armour, weapons, vases, mirrors with or without cases, *cistae* and personal ornaments, such as fibulae and armlets. The contents of an Etruscan tomb of about 600 B.C. may be seen in Cases 66-72 of the First Room. Most of the objects are in bronze, and it is noticeable that among the vases the bronze of some of them is so thin that they can do little more than stand with their own weight. They must have been produced expressly for show at the funeral ceremonies. A series of bronze weapons discovered in tombs at Ialysos, in Rhodes, along with pottery of apparently the seventh century B.C., may be seen in the First Vase Room. Bronze armour and weapons were dedicated in temples or in buildings connected with a temple, to commemorate victories. But in general only the records of these dedications have survived. The Museum, however, possesses two helmets (First Bronze Room, Table Case D) which are shown by the inscriptions incised on them to have belonged to such trophies. On less important occasions, vases and works in bronze of various kinds were similarly dedicated in temples. They also have mostly perished.

§ 2. It will be noticed that a considerable part of the collection in these two Rooms consists of statuettes. Some of these still serve as handles of mirrors and pateræ, while others stand as ornaments on candelabra. It is not improbable that of the rest many had been originally employed in this last-mentioned manner, at least in Etruria. Statuettes from Greece are comparatively rare. From Rome and the Roman Empire they abound. In Roman houses such figures were frequently placed in small shrines or *lararia*. Generally the

Greek and Roman statuettes are cast hollow, while the Etruscan are frequently cast solid or with an iron core, as will be seen in First Bronze Room, Case D, where the iron core of an Etruscan female figure, from Sessa on the Volturno, has expanded and burst the bronze down the side of the figure.

§ 3. Though bronze statues of life size, and over it, were sculptured in great numbers in Greece, hardly one of them has been preserved entire. On the other hand, several heads, which have been evidently broken from such statues, will be seen in the Second Bronze Room, and bear witness to the talent of the sculptors.

§ 4. Bronze sculpture in relief was practised with much activity in Greece, and apparently also in Etruria, previous to the fifth century B.C. Several examples of Etruscan work of this kind, of a date not later than about 600 B.C., will be noticed hereafter in the First Bronze Room. The best examples of relief, however, belong to the early part of the fourth century B.C. The Museum is particularly rich in them. These reliefs are sometimes cast from moulds and sometimes beaten up to a high degree of perfection.

§ 5. Incised designs in bronze occur chiefly in Etruria, and are there found on *cistae* and mirrors. These designs appear to be adaptations from Greek models in many cases, though it should be noted that the Greeks, so far as is known, did not employ bronze *cistae*, and rarely had engraved designs on their mirrors. The Greek painted vases may have supplied the Etruscans with models for drawing and composition.

§ 6. The collection of bronzes includes also, besides the various classes already mentioned, a series of implements, instruments, locks and keys, stamps, and other miscellaneous objects. The collection was originally composed of the Sloane, Hamilton, Towneley, and Payne Knight collections, to which have been since added the bronzes bequeathed by Sir William Temple, those of the Blacas Collection, and many other interesting objects acquired by purchase or donation.

FIRST BRONZE ROOM.

In this Room are placed the Etruscan and Archaic Greek bronzes, with the exception of some which from their close connection with later Greek and Roman objects of the same class, have been retained beside them. The greater part belongs to the sixth century B.C. Where an earlier or a later date can be assigned, the fact will be noticed in describing the contents of the Cases.

Cases 66-72. Antiquities from the Polledrara tomb near Vulci in Etruria. The date of this tomb can be determined as not earlier than the Egyptian King, Psammetichos I. (611 B.C.), whose name appears on a porcelain scarab found with the other antiquities in it. Since the tomb cannot be much later than this, to judge by the art of its contents, the date of 600 B.C. may be taken as nearly certain. As to the bronze vases, it has already been remarked that most of them could never have been used except for show at funeral ceremonies. There may be noticed also a bronze bust—possibly intended for a representation of the lady whose tomb this was—in which the bronze is beaten up in pieces, which are then rivetted together in a manner characteristic of the oldest sculpture in bronze. It may be concluded that most of the bronze work of this tomb was produced in Etruria, but the same is not the case with the other objects, the porcelain scarabs, the vases in porcelain, alabaster, and marble, ostrich eggs with incised and painted designs, clay vases, with painted designs and terracotta figures. The Egyptian character of several of these materials, and the blundered hieroglyphs engraved on them, prove them to be the productions of foreign settlers in Egypt—either Phœnicians or Greeks. The occurrence of Greek letters on several of the ostrich eggs would be an argument in favour of Greeks resident in Egypt, as the actual producers and exporters of these objects, and this is confirmed by the patterns and designs on the painted vases from this tomb.

Cases 60-65. Statuettes, chiefly Etruscan, and not later than the sixth century B.C. In Case 60 may be noticed a figure of Apollo holding out a deer in his right hand, and supposed to be a copy from a statue by Kanachos.

Cases 50-59. Candelabra, tripods, shields, &c. One of the shields may be noticed with representations of animals and patterns, such as may be compared with designs on painted vases of the seventh century B.C.

Cases 44-49. Statuettes of the sixth and early part of fifth centuries B.C., partly Greek and partly Etruscan. In Cases 48-49, on the third shelf, will be seen a series of Greek figures, among which may be noticed one of a type called Aphrodite-Persephone. It is

inscribed with a dedication to "Eleuthia" by one Aristomacha (Gerhard, Kl. Schr., pl. 31, fig. 6). On the lower shelf is a female figure found at Verona, the eyes set with diamonds and the drapery inlaid with a silver border.

Cases 42-43. Etruscan figures, found in the Lake of Falterona, and apparently belonging to the fifth century, B.C.

Cases 32-41. Etruscan mirrors, with incised designs, representing, in many instances, subjects derived from Greek art, mythology, and legend. In these examples, the drawing is not unfrequently very delicate and refined. Those of them that belong to the archaic period are comparatively few. The greater part may be assigned to the fourth and latter half of the fifth century B.C. In Cases 35-36 will be seen several Greek mirrors, on which, however, no designs are incised. Besides these there are a number of mirrors with purely Etruscan subjects, but more or less rude of execution. The inscriptions, which frequently occur on both classes of mirrors, are always in Etruscan characters, and mostly confined to names of the personages represented. The backs of these mirrors are highly polished, so as to produce a reflecting surface.

Cases 37-41. In the lower part, a series of primitive bronzes.

Case B. (1.) An Etruscan *lebes*, with an engraved frieze, representing exploits of Herakles, athletic games, and animals; on the rim are figures of Amazons on horseback. Found at Capua (Monumenti dell' Inst. Arch. V., pl. 25). (2.) An *amphora*, with the handles formed of male figures bent backwards. Found at Vulci. (3.) A *cista*, round the body of which are engraved scenes, supposed to refer to the Bacchic Mysteries; on the cover is a group of Peleus wrestling with Atalanta. (Gerhard, Kleine Schriften, pl. lvii-lviii.)

(4.) *Cista*, round the body of which is engraved the sacrifice of Polyxena to the manes of Achilles. (Gerhard, Etruskische Spiegel, I., pl. xv., xvi.—Townley.)

(5.) Etruscan helmet, inscribed with a dedication by Hiero I., king of Syracuse, after his naval victory over the Tyrrhenians B.C. 474. This helmet was found at Olympia, where it must have formed part of the trophy dedicated by Hiero. The inscription is one of the earliest specimens of Greek palæography of which the date can be fixed. (C. I. Gr., No. 16.)

(6.) Bronze helmet, inscribed with an archaic dedication to Zeus by the Argives, after a victory over the Corinthians. Found at Olympia. (C. I. Gr., No. 29.)

(7.) A recumbent male figure, which has probably ornamented the cover of a bronze oblong *cista*.

(8.) A *lebes*: on the rim, horsemen; on centre of cover, a goddess. From Capua.

Case I. A *cista* with engraved design representing probably the Judgment of Paris. From Praeneste (Palestrina).

Case A. (1) A *cista* engraved with design representing (a) combat of Paris and Menelaos, Aphroditè (?) intervening, (b) combat of Greeks against Trojans, assisted by Amazons, Achilles standing over

body of the Amazon Penthesilea. From Praeneste. (2) A *cista*: on the cover, Nereids riding on hippocamps, incised. From Praeneste. (3) In the lower part of this case are articles of toilet found in *cistae*, the usual purpose of such *cistae* having been to hold articles of this description.

Case D. (1) An oval *cista*: on the cover is incised the meeting of Æneas, Latinus, and Lavinia, after the death of Turnus; on the body of the *cista*, a battle scene. From Praeneste. (2) *Cista*: groups of combatants, incised. From Praeneste.

Case H. A *cista*: Bellerophon and Sthenoboea, Paris, Victory, Helena, Menelaos (?), incised. From Praeneste.

Case G. A *cista*: round the body is engraved a frieze, representing the sacrifice of Trojan captives at the funeral pyre of Patroclus. On the cover are engraved three Nereids, riding on marine monsters, and carrying the armour of Achilles. The whole is surmounted by a group in the round of a Satyr and a Mænad. This *cista* is remarkable for the masterly drawing of the figures in the frieze, and the interest of the subject. Found at Praeneste. (Raoul-Rochette, Mon. Ined. pl. xx. 1.)

Case K. (1) A *situla*, with reliefs of Herakles and Nemean lion, and a Harpy carrying off two male figures. From Offida. (2) A *lebes*: on the lid, a disk thrower; three equestrian figures on the rim. (3) A prize *lebes*, with archaic Greek inscription and figures of athletes. From Cumae. (C. I. Gr. No. 32).

Case C. (1) A group of horseman and prostrate figure, beaten out in silver gilt. Found at Perugia. (2) Disk, engraved with figure of athlete using the *halteres*; on the reverse, an athlete throwing the spear. From Sicily. (3.) Hare, inscribed with dedication to Apollo. (4) Oblong tablet inscribed with a treaty. From Olympia. (5) Axe-head, with dedication. From Calabria. (6) Caduceus, with inscription. From Sicily. (7) Tablet, with Oscan inscription on both sides. From Agnone, near Bovianum. (8) Bar of silver, with dedication. From Sicily.

SECOND BRONZE ROOM.

In this Room are exhibited Greek bronzes, dating from the 5th century B.C. onwards, and the collection of Roman bronzes.

In the centre of the Room: the head of a goddess who has been identified, but not with certainty, as Aphrodite. This almost unique example of a Greek bronze, sculptured in a large commanding style, is said to have been found at Satala in Cappadocia. The eyes had originally been inlaid with some material imitating their natural colours, such as a vitreous paste, ivory and ebony, or gems. With this head was found a hand holding an end of drapery, which may be seen in Case 44.

On pedestals in the West side of the Room are : (1) a figure of the Satyr Marsyas. Found at Patras.

(2) Right leg of a statue, wearing a greave on which is a Gorgon's head in relief. This noble piece of ancient sculpture was found in Magna Graecia along with the three fragments of inlaid drapery now exhibited beside it.

(3) A figure of Hercules holding the apples of the Hesperides. From Byblus in Phoenicia.

Case E: (1) A seated figure, probably representing a Greek philosopher; said to have been found in dredging the harbour of Brindisi.

(2) Seilenos standing on a triangular base, and bearing on his head a basket which has been surmounted by a floral ornament.

(3) Winged head, probably of Hypnos, the god of sleep. A most beautiful example of sculpture in bronze, found at Perugia, and engraved in the *Monumenti dell' Inst. Arch.*, 1856, pl. iii.

(4) Iconic head, life-size, found at Cyrene, under the pavement of the temple of Apollo. The eyes have been enamelled. The type of face seems that of an African. (Smith and Porcher, *Discoveries at Cyrene*, pl. lxvi.)

(5) Head, life-size, probably of a poet, brought from Constantinople in the beginning of the 17th century. (*Museum Marbles*, II., pl. xxxix.)

(6) Venus arranging her tresses.

(7) Mercury, on its original base inlaid with silver. Round the neck is the Gaulish torc in gold. This figure was found in France. (*Specimens of Ancient Sculpture*, I., pl. xxxiii.)

(8) Hercules, found at Bavay in France. (*Specimens of Ancient Sculpture*, II., pl. xxxiii.) *Presented by Mr. E. Drummond Hay.*

(9) A boy playing at the game of *morra*, perhaps from a group representing Ganymedes playing with Eros; said to have been found at Foggia, in Southern Italy.

(10) Dione (?). From Paramythia. (*Specimens of Ancient Sculpture*, II., pl. 23.)

(11) Pomona. Found near Padua.

(12) Dionysos.

Case D. Select bronzes: (1) The Bronzes of Siris—two ornaments from Greek armour, found near the river Siris in Magna Graecia and ornamented with embossed reliefs in the finest style.

(2) A youthful heroic figure—seated. This figure is also in the finest Greek style. Found at Tarentum.

(3) A series of mirror-cases from Greece and Etruria, with reliefs attached to the covers: among them, one from Megara may be noticed for the delicacy of its execution, and the refinement of its design; it represents Victory sacrificing a cow.

(4) A group of Boreas carrying off Oreithyia. From a tomb in the island of Kalymna.

(5) A mirror in an ornamental frame of unusual size. Found at Locri, in Southern Italy.

On the top of this Case is a series of select figures and vases with reliefs or inlaid with patterns. Among the figures may be noticed three from Paramythia, in Epirus, representing Poseidon, Zeus, and Apollo; also a small figure of Athenè Promachos, from Athens.

Case B. A collection of weapons, including an iron sword in a bronze scabbard, with relief representing an Emperor, probably Tiberius, receiving a victorious general, probably Germanicus. Found at Mayence, 1848. *Presented by Felix Slade, Esq.*

Case A contains armlets, *fibulae*, and various personal ornaments and trappings. On the top of this Case: a series of select figures of animals.

Case F contains locks, keys, and a variety of small implements. On the top of this case: a series of select figures.

Cases 57-60 and 1-7. Greek and Roman Candelabra.

Cases 10-11. *Strigils* and other objects used in the bath. See also Case D for strigils inscribed, and bearing stamped devices, and Case F for late Roman strigils with designs traced by dotted lines on a silver-plated ground.

Cases 12-19. Greek, Roman, and Etruscan arms and armour.

Cases 20-30. Greek and Roman vases. Among these may be noticed (1) a series of cups from Galaxidi near Delphi (Cases 20-23); (2) a *hydria* with relief, representing Dionysos and Maenad, from Chalkè near Rhodes (Case 24); (3) a *hydria* with relief, representing Eros and Psychè, from Telos (Case 25); a *krater* with archaic letters incised on the rim, from Locri in South Italy (Case 28).

Cases 31-53. Figures, mostly Roman or Graeco-Roman. A selection of the finest of these occupies Cases 44-47; the remainder are arranged in mythological classes. Among the select bronzes in Cases 44-47 may be noticed:—

(1) Venus stooping to adjust her sandal. This figure, which was obtained from Greece, belongs to the best period of ancient art.

(2) Bacchus. *Bequeathed by Sir William Temple.*

(3) Apollo. The god appears to be pointing with his forefinger towards some object on the ground; hence it has been conjectured that Apollo is here represented at the moment when he orders the slaying of Marsyas.

(4) Meleager aiming a spear. (Monumenti dell' Inst. Arch. Rom. 1854, pl. 8.)

(5) Bust of the Emperor Lucius Verus.

(6) Bust of the Emperor Claudius.

(7) Bacchus.

(8) Mercury, from the Basilicata. *Presented by Robert Goff, Esq.*

Cases 54-55. (1) A figurehead of an ancient galley, found on the scene of the battle of Actium. (Arch. Zeit., 1872, pl. 62.) *Presented by Her Majesty the Queen*; (2) a Roman seat, *bisellium*, inlaid with silver.

Case 56. A bronze lamp ornamented with phins, lions, and Satyr masks, found at Paris.

GREEK AND ROMAN SALOON.

§ 15. This Room contains the later examples of vases of the red figure style, on which the use of whites and purple, together with a decline in the power of drawing, becomes a marked feature. The latter part of the 4th and the early part of the 3rd century B.C. is a date which will cover this period in general.

With reference to the subjects painted on these vases, it will be observed that myths of the gods and legends of heroes have ceased to exercise the attraction of former times. Their place is taken often by scenes connected directly with funeral rites, or with banquets and ordinary life, and not unfrequently with the comic stage.

Cases 70-87 and Detached Case C. Examples of the earlier and better stage of this class of vases. Vases with comic scenes will be found in Cases 82-87, and C.

Case E. Specimens of native Etruscan vase painting.

Cases 41-69. Examples of the later and florid stage of the red figure style, generally called Apulian vases from the circumstance of their being found in large numbers in Apulia. The following vases, exhibited under shades on Table Cases, will be recognized as partly of the earlier and partly of the later stage :

On Table Case A. (1) *Krater*: on one side Hades carrying off Persephone; on the other a combat of Centaurs and Lapiths. (2) *Krater*: the subject has been explained as the initiation of Herakles and the Dioskuri at the lesser mysteries at Agra; reverse. Dionysos, Ploutos, and other figures. (3) *Lebes*: Dionysos and Ariadnè at a banquet, Satyrs and Maenads; reverse, Dionysos, Ariadnè, Maenads and Satyr.

On Table Case B. (1) *Lebes*: Helios in *quadriga*; *Metapontum*. (2) *Amphora*: Meeting of Pelops and Hippodamia at the altar of Zeus; *Ruvo*. (3) *Lebes*: Banquet scene; *Ruvo*. *Bequeathed by Sir Wm. Temple*.

On Pedestal, in East side of the Room:—*Krater*: Death of Priam, and meeting of Menelaos and Helen; reverse. Olympic deities, meeting of two heroes, and battle of Greeks and Amazons (Minervini, *Bullettino Archeologico Napolitano*, 1858, p. 145.)

On Table Case F. (1) *Krater*: Ulysses and Diomedes surprising Dolon: a curious example of late grotesque drawing; *Pisticci*. (2) *Krater*: Scene in Hades: Orpheus holding Cerberus.

On Table Case G. (1) *Krater*: offerings at the tomb of a warrior.

(2) *Krater*: birth of Pandora: Satyric revels; reverse, dancing lesson: Satyrs playing at ball; *Altemura*. (3) *Krater*: sacrifice of Iphigenia.

On Table Case H. (1) *Krater*: Black ware with designs moulded in relief. (2) *Krater*: Lykurgos slaying his family; reverse, Pelops, Hippodamia, Myrtilos. (3) *Krater*: the hunt of the Calydonian boar.

On Table Case I. (1) *Krater*: Death of Hippolytos; *Ruvo*. *Bequeathed by Sir Wm. Temple*. (2) Terracotta urn, from Athens, containing bones.

On Case K. A series of *rhytons*, among which may be noticed two moulded in the form of negroes seated on the ground; others are moulded in the form of heads of Pan and Satyrs.

On Table Case L. (1) *Krater*: sepulchral rites at tomb of warrior. (2) Vase in shape of duck; on the one side lies a female figure, on the other an androgynous figure moulded in relief; on the breast is painted a draped female figure. (3) *Krater*: the taking of Troy: Ajax Oïleus seizing Cassandra at the altar of Athenè; reverse, meeting of two heroes.

On Table Case M. (1) *Krater*: Battle of Centaurs and Lapiths; toilet of Helen; reverse, Dionysos, Satyrs and Maenads (*Monumenti dell' Inst. Arch.*, 1854, pl. 16).

§ 16. The refinement of drawing and the careful observation of lines and forms produced by bones, flesh, and muscle in the human figure, had reached a degree of excellence in the best period of the red figured vases, which offered a temptation to search for other means of attaining something of the same effect with less trouble. The attempt that was made consisted in covering the whole vase with a black glaze, and then painting upon this glaze when it had been fired the desired figure or group in a red colour which could be fired again at a lower heat. This method of decoration was very rare; but though the examples of it are few, they yet cover the whole period of the red figure vases. Towards the latter part of this period, it was not enough to merely paint in the figures with red in the manner just described, but on this red again white was used to pick out the high lights on a figure, while the shadows were rendered by cross-hatched lines. Early specimens of this method will be seen in the Second Vase Room, Case 24-25. The later examples are collected in the Fourth Vase Room, Case 36-37: among them, the finest is a shallow cup with a figure of Ganymede seated, and resting his head on his hand.

§ 17. A method of decoration akin to the last is that in which the designs are painted on the black glaze of the vase in white, or in white and purple. A series of vases of this class will be seen in Cases 26-35. These designs, however, seldom go beyond mere patterns of ivy tendrils and such like. With them are occasionally associated reliefs which have been moulded separately and afterwards attached to the vases previous to the glazing. From this the next step was to vases with no other decoration but moulded reliefs, and a glaze which may be black, red, or green. The green glaze, however, is generally accompanied by a rudeness of design which indicates a late date.

Table Case B. Vases with black glaze and moulded designs: these vases are mostly in the form of *aski*. Among them may be noticed a representation of the wolf suckling Romulus and Remus, and several examples with Latin inscriptions which appear to date from the end of the 3rd century B.C.

Table Case G contains a collection of moulded red ware, and some examples of green glazed ware. On Case D may be noticed (1) a vase of a peculiar glaze from Tanagra; it is in the form of a duck, with Eros riding on its back. (2) A vase in the form of a prow of a ship. In Cases 121-125 are a series of vases with moulded reliefs, which have been glazed with a silver-coloured glaze.

TERRACOTTAS AND MISCELLANEOUS ANTIQUITIES IN GREEK AND ROMAN SALOON.

Cases 88-97. Vases, *aski*, moulded in the form of human heads, or decorated with reliefs and figures in the round. These vases are mostly from *Canosa* and *Calvi*. They are painted with a ground of white, on which accessories are sometimes picked out in pink and blue. Among them may be noticed a circular vase from *Centorbi* (*Centuripae*) in Sicily, on the body of which are reliefs representing a head of Medusa, and Cupids among tendrils. The reliefs are gilt, and are attached to the pink-coloured ground of the vase. On the cover are remains of female figures, which have been painted in white on a pink ground (Raoul Rochette, *Peintures Ant. Inédites*, p. 431.)

On Table Case M is an *askos* ornamented with the head of Medusa, Victory and other figures. *Canosa*.

On Table Case F is a *kernos* holding four eggs, and decorated with figures of Cupids and tragic masks.

On Table Case E is another *kernos* with Cupids, heads of river gods, female heads, and panthers.

The terracotta statuettes in this Room are arranged in Cases

98-125, and on Case E. They are grouped according to the localities in which they have been found. The most productive locality is Tanagra in Boeotia, from the tombs of which site large numbers of these statuettes have been obtained in recent years. The specimens in Wall Cases 110-113 are remarkable for grace and refinement in the composition and modelling. On Case E may be noticed a reclining female figure from Athens, and a series of actors and grotesque figures from various localities.

Cases 126-135 contain several large terracotta figures of a Graeco-Roman style. Of the same style are the terracotta reliefs exhibited in the lower part of Wall Cases 136-139 and 1-25. These reliefs are thought to have originally decorated the walls of Roman buildings. They present an interesting variety of mythological subjects. The figures are generally well composed and modelled.

Table Case I contains terracottas from Tarentum, Centorbi and Cyprus.

Table Case L. Terracotta moulds for reliefs, for vases with reliefs and for masks, a series of tragic and comic masks, clay impressions from coins and several objects cast in plaster.

Table Cases M and A. A collection of Roman terracotta lamps, with designs in relief.

Table Case F. A collection of objects in lead, including some tablets inscribed with imprecations, and a number of inscribed sling-bolts. In the same Case is exhibited an interesting series of objects in amber, some of which are of an archaic period.

Table Case H. A collection of objects in bone and ivory, such as caskets, gladiatorial *tesserae*, tickets for the theatre, dice; a lyre and two flutes, made of sycamore wood, found in a tomb near Athens, on the road to Eleusis; a flute of bone and bronze found in a tomb at Halikarnassos (Newton, *Travels*, II., p. 65); two flutes, formed of bronze cylinders with an inner reed; the mouthpieces are ornamented with the bust of a Maenad.

The collection of ancient mural paintings is arranged in Cases 136-139, and 1-18, and on a stand in the centre of the Room. They have been obtained from Pompeii, Herculaneum, Stabiae, and Rome. Most of them are from the Temple and Blacas Collections. In Case 8 may be noticed particularly the head of a youthful flute-player, perhaps Olympus, from a tomb near Rome. *Presented by Sir M. White Ridley*. In Case 16 is an interesting example of ancient mosaic work representing a lion bound by Cupids; in the background is a statue of Hercules in female attire (Helbig, *Campan. Wandmalerei*, p. 23).

The six paintings exhibited on a stand in the centre of the Room form part of the decoration of the ceiling of the tomb of the Nasones, discovered in 1674, on the Flaminian Way, near Rome. Among them may be noticed the group of Pluto carrying off Proserpine.

COLLECTION OF GOLD ORNAMENTS.

The gold ornaments are arranged in cases round the East and South sides of the Room.

Case A contains specimens of Mediæval and more recent jewellery.

In Case B are Byzantine, and foreign Teutonic gold ornaments, as well as specimens of Anglo-Saxon and Anglo-Roman jewellery.

Cases C and D contain gold ornaments of the Celtic period, found in Great Britain and Ireland, and a few foreign examples of the same date.

Case E contains ornaments from Babylonia and Egypt.

In Cases F to Q is exhibited the series of Etruscan, Greek, and Roman ornaments, to which in recent years the most important additions have been the Blacas and Castellani Collections. In Cases F to I the ornaments, both Greek and Etruscan, are of an early period. Case F contains ornaments in silver and amber from Palæstrina (Praeneste). Case G contains ornaments from Sardinia and Sicily. Case H contains ornaments from Kamiros and Ialysos, in Rhodes. The finest specimens of Greek work are in Cases L, M, N, O. The latest specimens of the goldsmiths' art among the Greeks and Romans are arranged in P, Q of this line of cases.

In the upper part of Cases O and P are arranged statuettes, vases, *fibulae*, torcs, and other ornaments of silver. Among the statuettes may be noticed (1) a boy playing with a goose, found at Alexandria, with silver coins of the earlier Ptolemies; (2) a female figure, personifying a city, and having above her head a row of busts of deities representing the seven days of the week; below these are two busts of the Dioscuri; in her left hand is a cornucopia, from which issue the heads of a Roman Emperor and Empress. This figure was found near Macon, on the Saone, in 1764 (*Gazette Arch.* iii. p. 82). With it were found the following silver figures in the same Case: Jupiter, Diana, a *Genius*, and four statuettes of Mercury.

COLLECTION OF ENGRAVED GEMS.

§ 1. The gems exhibited in this Room represent most, if not all, of the known stages of the glyptic art, as practised by the Greeks, Etruscans and Romans, from a period not later than the 7th century B.C. down to about the 3rd century A.D., or even later. The various classes of engraved gems are distinguished as intaglios, cameos, or scarabs, which latter combine the characteristics of both the cameo and the intaglio,

inasmuch as the back of the scarab is cut to represent a beetle in the manner of a cameo, while the face bears a design sunk into it in intaglio. But cameos in the strict sense, that is, with a design cut in relief and standing out on a background of a different colour, do not come into use apparently till about the beginning of the 3rd century B.C. In this collection there will be noticed also a considerable number of ancient pastes, that is casts made in glass. It is a question how far these pastes were cast from actual engraved stones, or whether they were not rather made from designs modelled in clay, with the express purpose of forming moulds for pastes to be sold as gems. Pliny denounces this trade, and there are clay designs in existence which confirm what he says.

§ 2. The earliest examples of gem engraving in this Room are in intaglio, and are placed in Case R, beginning on the left hand. The stones then employed were mostly steatite—a soft, easily worked material—red and green jasper, rock crystal, sard, and haematite. The form is generally either lenticular, *i.e.* bean-shaped, or glandular. No specimen has been found mounted as a finger-ring, though the holes with which they are pierced would suggest such a use. They may have been worn suspended in some manner as personal ornaments.

In general the engraving is rude and primitive, the subjects represented being fish, such as the octopus and tunny, plants, animals such as the lion, bull, Cretan goat, dog, fantastic creatures such as Pegasos, the Chimaera, the Gryphon, or a combination of the human figure with animal forms, and lastly human figures pure and simple. But these latter are in a minority. It will be frequently noticed, among the designs of bulls, goats and other animals, that the head of the animal is twisted round so as to fill in the vacant space between its back and the upper edge of the gem, the aim of the engraver having been to avoid vacant space at whatever cost. This characteristic occurs also in a series of coins found in the island of Santorin (Thera), and assigned to the 7th century, B.C. It may be noted also that the lenticular shapes familiar among these gems are shapes which again recur among these

early coins. As an example of unusually spirited design and careful engraving may be noticed a sard with a group of goats.

§ 3. These gems have been obtained chiefly from the Greek islands, and, where a record has been preserved of the other objects with which they were found, it is observed that those objects, whether consisting of pottery, bronze implements, ivory or glass ornaments, all bear the mark of a high antiquity, and present the same class of subjects as those seen on the gems. These gems are usually spoken of as "Island gems"; but the production of them may be inferred to have extended also to the early Greek settlements in the Delta of Egypt and in Cyrene, since representations of what is thought to be the silphium plant—an early source of commerce in Cyrene—are not unfrequent on these gems.

§ 4. The next oldest stage of gem engraving is to be seen in the scarabs. Among them two classes are to be distinguished, the one bearing designs in which the Egyptian and Assyrian elements prevail over the Greek, the other with designs obtained from Greek art, but executed apparently in Etruria. At all events they have been found in considerable numbers there, and seldom elsewhere. Of the former class, a large series will be noticed from Tharros in Sardinia, engraved in green stone, and placed in the second compartment of this case. From the connection of the Phoenicians with Sardinia, and what is otherwise known of their art, it is inferred that these gems from Tharros are Phoenician. There will also be seen in this class several scarabs of porcelain and glass, materials which were employed both by the Phoenicians and the early Greek settlers in Egypt—as at Naukratis—to imitate the scarabs of the Egyptians. It may here be observed that the scarab was essentially an Egyptian type of gem, just as the cylinder was essentially Assyrian, and that neither of these two forms ever obtained favour in Greece proper. On the other hand the scarab form found its way readily into Etruria, as has been said.

§ 5. The Etruscan scarabs represent in general figures or groups derived from the heroic legends of Greece. Deities are comparatively rare. These scarabs are arranged in the 4th com-

partment, beginning with figures of deities and mythical beings like Gorgons and Satyrs. Some few of the designs are identical with figures on coins of Lower Italy, and it is supposed that others of them may have been taken from this source. The border which rarely fails to be found round the edge of these gems occurs also in porcelain scarabs from Naukratis, Kamiros and elsewhere. The stones are generally sard, banded agate and rock crystal. The best examples appear to date from the 6th century B.C., and are characterized by great refinement in the execution, with a flat rendering of the figure which corresponds with the treatment of Greek bas-relief in marble from this period. The later tendency of scarab-engraving was towards greater roundness in the figures. (See the 3rd compartment.) But it is doubtful whether a considerable proportion of the scarabs which have this characteristic of roundness were not executed in Rome towards the end of the Republic and the beginning of the Empire, when the fashion of the day was to collect cabinets of gems, and when the taste for archaic or archaic-looking art was prevalent.

§ 6. The Greeks, as has been said, had no favour for finger-rings with a beetle on the back of them. They preferred the scaraboid, with its plain, smooth back, for gems that were to be worn as swivel rings. Or, if they sculptured a design on the back, as may be seen in one instance here, it was in some such form as that of a Satyric mask. On the face of this gem is engraved a citharist with an inscription which has been read as recording the name of the artist, *Douries* (?) who engraved the gem (Roehl, *Inscrip. Gr. Antiquiss.* No 376). On another of these Greek gems—in burnt carnelian—may be noticed a very beautiful design, representing a figure seated and playing on the lyre. The date of this and the preceding gem may be assigned to the early part of the 5th century B.C. These Greek scaraboids are arranged in the lower half of the second compartment.

§ 7. In the 3rd and upper part of the 4th compartment of this Case (R) are a series of rudely engraved, but not necessarily very early scarabs.

§ 8. In Case U, beginning from the right hand, will be noticed a series of Etruscan, Greek and Roman finger-rings

set with engraved stones, or bearing designs engraved on the bezel. The earliest examples are in the lowest row of this compartment; among them may be noticed several instances of designs embossed in relief on the bezel of the ring. Several of the gold rings with engraved designs are remarkable for beauty. Two of them in particular may be noticed, exhibited separately in Case N. The one represents a horseman, the other a female head. Compartments 2 and 3 of this Case contain Roman finger-rings, either set with engraved stones or bearing designs engraved on the bezel.

§ 9. There was, as has been said, in Rome towards the end of the Republic a strong passion for collecting Greek gems, and for the establishment of public cabinets of them (*Dactyliothecae*). At the same time an active trade was carried on, not only in the honest production of gems by engravers then living, such as Dioscorides, but also in the imitation of the various styles of engraving which had existed before then. Of this latter class those that are in the form of scarabs are arranged with the scarabs; the rest are exhibited in Cases S and T along with the gems which may be taken to have been brought from Greece to Rome, and those others which were produced by Greek engravers working in Rome towards the end of the Republic and in the first centuries of the Empire. These gems are partly in cameo, partly in intaglio. A considerable number of them are pastes cast from moulds in ancient times. It is a question to what extent these moulds were made from actual gems or from designs in clay intended to imitate the designs of gems.

§ 10. In Case S the arrangement begins opposite the entrance with a series of select gems, and proceeds to mythological groups, beginning on the left of the Case with Jupiter and the illustration of myths connected with him. After the gods follow the heroic legends, then Greek portraits, and lastly Roman portraits, among which it may be noticed that the cameo is a favourite form of gem.

§ 11. In Case T are placed the gems with subjects taken from daily life, or representing masks, actors, games, animals, grylli (*i.e.*, combinations of animals, masks, &c.) mottoes and other inscriptions frequently cut in cameo on onyx.

The gems in this Room have been obtained chiefly by the bequests of the Payne Knight and Cracherode collections, and by the purchase of the Townley, Hamilton, Blacas and Castellani collections.

On Case R is placed the celebrated glass vase, deposited by its owner the Duke of Portland, in the British Museum, and thence popularly known as the Portland Vase. It was found in a marble sarcophagus in the Monte del Grano, near Rome, and was formerly in the Barberini palace. The ground of the vase is of blue glass; the design is cut in a layer of opaque white glass. The composition is supposed to represent, on the obverse, the meeting of Peleus and Thetis on Mount Pelion, and on the reverse, Thetis consenting to be the bride of Peleus, in the presence of Poseidon and Eros. On the bottom of the vase, which is detached, is a bust of Paris.

On Case T is placed an alabaster jar, found on the site of the Mausoleum, at Halikarnassos, near a great stone which probably closed the entrance to the sepulchral chamber. The jar is inscribed "Xerxes, the Great King," in the Persian, Median, Assyrian, and Egyptian languages.

A. S. MURRAY.

PRINCIPAL STAIRCASE.

INDIAN SCULPTURES.

On the walls of the staircase have been arranged some of the sculptures from the great Buddhist tope at Amaravati, on the river Kistnah, in Southern India, chiefly collected by Sir Walter Elliot, K.C.S.I., and transferred to the British Museum by the India Office in 1880.

In the two cases on the first flight of the staircase are other sculptures from the same tope.

In that on the South side are :—A disc from the Great Rail, representing worshippers adoring Buddha as typified by a flaming *stèle*; and a frieze representing the Great Renunciation of Prince Siddhartha, who afterwards became Gautama Buddha. These were presented by the Right Hon. M. E. Grant Duff, C.I.E., Governor of Madras, 1885.

The case on the North side contains sculptures also from Amaravati, representing a series of animals, etc., which appear to be earlier in style than the generality of the carvings, and may be the remains of an older rail of the tope.

A Tope is a shrine peculiar to the Buddhist religion, and may have been suggested by the tumulus and surrounding circle of stones of the early Turanian races. In the centre is a solid dome-shaped structure, termed a *dagoba*, enclosing one or more small chests with relics of Buddha or of his principal followers. This is generally surrounded by an elaborately carved rail.

The Amaravati (ambrosial) Tope is believed to have been erected by one of the Rajahs of the Nagas or Serpent worshippers, and representations of them and of the sacred Naga, or seven-headed serpent, are not infrequent among the carved designs. There is some dispute as to the exact date of its erection, and from the difference of styles in the ornamentation it is probable that its construction extended over some centuries. Mr. James Fergusson is disposed to place the date of its construction between A.D. 200 and A.D. 400.

The diameter of the whole structure was nearly 200 feet, but there is an uncertainty as to the size of the central dagoba, the centre of the mound having been removed by a rajah of Chintapalli about seventy years since to make place for a large tank.

Attention was first called to these remains by Colonel Mackenzie, who visited them in 1796, and again in 1816 and 1817, when he conducted extensive excavations and had drawings made of the sculptures

thus brought to light. One set of the drawings is preserved at the India Office; a few of the sculptures were sent to England, but the bulk seem to be lost. In 1845 Sir Walter Elliot made further excavations at the spot, which resulted in the discovery of the marbles here exhibited. They were, however, stowed away out of sight on reaching England till Mr. James Fergusson called attention to them. He included photographs, engravings, and descriptions of all that were known to him in his work "Tree and Serpent Worship," London 1868 and 1873. In 1877 further excavations were made in the tope by order of the government of Madras, under Mr. Robert Sewell, who has published a Report on the subject, and subsequently by Dr. James Burgess.

The sculptures may be divided into three classes; the older and coarser slabs are considered to have formed part of the central dagoba. The delicately carved slabs representing topes lined an internal wall, which either formed the base of the platform of the dagoba or an inner enclosure. The large upright slabs and intervening disks formed the outer rail, which was surmounted by a rich frieze and sculptured on both sides; the inner face (that exhibited), being much richer than the other. The inscriptions are in the Pali language, and record the names of the persons at whose cost the various portions were erected.

The subjects are very varied and difficult to identify; many of them seem to refer to local events in which the Naga monarchs appear. Others illustrate events in the life of Gautama Buddha, the founder of Buddhism (who is believed to have lived from 623 to 543 before Christ), or events from Jatakas, or tales of what was believed to have occurred to him when a Bodhisat in a previous state of existence.

PREHISTORIC SALOON.

It is intended to arrange in the various portions of this Saloon the collections of Prehistoric Remains. The only portion as yet arranged is the Greenwell Collection, presented in 1879 by the Rev. William Greenwell, F.R.S.

Cases 21-30. The Greenwell collection comprises sepulchral vessels of pottery, such as cinerary urns, food vessels, drinking cups, and incense cups, together with the various flint, stone, and bronze implements, personal ornaments, &c., discovered with them. These objects have been excavated by the Rev. William Greenwell, F.R.S., during twenty years of explorations in ancient British barrows, (as recorded in his work on "British Barrows," Oxford, 1877), extending to 234 barrows, of which 171 were in Yorkshire, 2 in Cumberland, 20 in Westmoreland, 31 in Northumberland, 1 in Durham, and 9 in Gloucestershire. Together with these are other specimens from the same collection, either not discovered by Mr. Greenwell himself, or not recorded in the work above-mentioned.

ANGLO-SAXON ROOM.

This Room contains Anglo-Saxon antiquities, a small collection of Teutonic remains from the Continent, and a series of Irish relics of the same period.

Case 1. Glass vessels found in Saxon cemeteries, and cinerary urns of black ware.

Cases 2 to 6. Antiquities discovered in Anglo-Saxon cemeteries, chiefly of an early period of the Saxon occupation. These are from Long Wittenham, Berkshire; Loughbridge, near Warwick; Brooke, Norfolk, &c.

Case 25. LATE SAXON antiquities, among which may be noticed a cross with Runic inscription from Lancaster, several inscribed stones from Hartlepool; a bucket found full of coins at Hexham, Northumberland, and some curious antiquities discovered in Cornwall.

Case 26. Contents of the remarkable Anglo-Saxon grave found in 1883 in a large barrow at Taplow, Bucks. Presented by the Rev. Charles Whately.

Cases 27 to 30. FOREIGN TEUTONIC, including a large series of remains excavated by Dr. Bähr in graves in Livonia.

Table Case G. Objects discovered in an Anglo-Saxon cemetery on Chessell Down, Isle of Wight.

Table Case H. Series of Anglo-Saxon swords and long knives, as well as a few swords of Scandinavian type found in this country. The most remarkable are: a sword from Chessell Down, Isle of Wight; a sword of Scandinavian type from the River Witham; a long knife with the Runic alphabet, and the name of its owner, found in the Thames; and a short knife found at Sittingbourne, with the names of the maker and owner.

Table Case K. Remains from a cemetery on Harnham Hill, near Salisbury; brooches of various types; and spearheads of rare form.

Of the next three Table Cases, the sides towards the middle of the room contain Anglo-Saxon antiquities, while on the other sides are arranged Foreign, Teutonic, and Irish remains.

Table Case L. On one side Saxon antiquities chiefly from Cambridgeshire; on the other early Irish antiquities.

Table Case M. Saxon ornaments found in Kentish graves, generally more elaborate than those from the midland counties.

Table Case N. Later Saxon antiquities, among which are several of considerable interest. The matrices of the seals of Ethilwald, Bishop of Dunwich, Aelfric Earl of Mercia, and Godwin the King's Thane: two finger rings and part of a shrine inscribed with runes; several imitations of coins set with garnets. In the other division Teutonic ornaments of various kinds from the Continent.

Under a glass shade near this case is a casket carved out of whale's

bone, with various subjects and inscriptions in Anglo-Saxon runes, probably of Northumbrian work. The subjects are:—Romulus and Remus; the Adoration of the Magi; the taking of Jerusalem, and a scene from the Teutonic legend of Egil.

ANGLO-ROMAN ROOM.

THE antiquities in this Room illustrate the Roman occupation of Britain, which commenced with the Claudian conquest in A.D. 43, and ended A.D. 410, when the Roman officials quitted this country, thus lasting a period of 367 years.

These remains differ but little from the Roman antiquities found on the Continent; but it has been thought desirable that they should form a separate collection, as connected with the history of the British islands.

Cases 7, 8. CONTENTS OF TOMBS. Case 7. Various groups of sepulchral pottery, chiefly from Colchester, arranged as discovered. Contents of four Roman sarcophagi which are in the Roman Gallery on the ground floor. Tile tomb from Old Windsor, presented by Her Majesty the Queen. Case 8. Remarkable collection of sepulchral cists, found in Warwick Square, Newgate Street, London, and deposited by Messrs. Tylor and Sons. Below is a small leaden coffin from East Ham, and leaden cists. Near these cases are shelves on which are placed four leaden coffins found in the neighbourhood of London, and on the top of the case two large sepulchral amphoræ.

Case 9. GLASS. In the lower part of the case a continuation of the sepulchral series, including vessels of glass. Above are glass vases of various kinds, the most remarkable of which is a cup from Colchester with a chariot race.

Cases 10, 11, 12. METAL WORK. Case 10. Figures of gods, etc., including statuettes found in the Thames, an archer from Queen Street, Cheapside, and three remarkable figures of Mars. Above are casts of two large heads from Bath, a silver dish, and several pewter ones. Below, bronze vessels and cakes of copper from the Paris mines, Anglesea. Case 11. Two bronze helmets; specimens of Roman enamelling, including the remains of the enamelled vase discovered in the Bartlow Hills, Essex. Above and below, pewter dishes and other vessels found in Suffolk. Case 12. Cakes of pewter, and an ingot of silver, with stamps; a stake from a place called Coway Stakes, where Cæsar is supposed to have crossed the Thames; iron implements of different kinds, antiquities discovered in caves in Yorkshire, weights for steelyards, and other small remains.

Case 13. SCULPTURE. A marble statue of the goddess Luna, found at Woodchester, as well as several other sculptures from the same locality; figures in pipe-clay chiefly found at Colchester; and

specimens of various kinds of foreign marbles used to decorate the walls of the houses.

Case 14. PAINTING, ETC. Painted stucco chiefly from Roman houses in London; above, Roman stone roofing tiles; below, antiquities excavated in Kent by Mr. George Payne, F.S.A.

Case 15 contains also antiquities from Mr. Payne's excavations in the same county; including glass vessels, a fine jug and other objects of bronze, from a Roman site at Bayford; and, below, pottery from a Roman cemetery at East Hall, Murston.

Along the top of the range of cases just described are some Roman altars, chiefly from Gloucestershire; and on the other side some large vessels of pottery.

On the East wall are portions of a Roman pavement found in building the East India House in Leadenhall Street, London; on a stand below a remarkable series of pigs of lead, chiefly bearing the names of the emperors in whose reigns they were made. The earliest has the name of Britannicus, the son of Claudius, the latest that of Antoninus Pius.

Near the door is a statuette of Atys, found in Bevis Marks, London.

Cases 16-24. ROMAN POTTERY of various kinds. Case 16. Amphoræ and their handles, which often bear inscriptions; mortaria, generally stamped with names, and other coarse wares. Case 17. Specimens of yellow wares. Cases 18, 19, 20. Grey ware. Case 21. Decorated pottery, showing the various modes of decoration applied to ceramic productions by the Romans; specimens of Castor ware. Case 22. Pottery found in England on the site of kilns; these are chiefly from the New Forest, the Upchurch marshes, Lincoln, and Castor, Northamptonshire. At the bottom of the case is a model of a Roman kiln found at Worcester. Cases 23, 24. Samian ware, so-called as being made in imitation of the ancient pottery manufactured in the island of Samos. Most of the specimens found in England were probably made on the Continent, chiefly in Auvergne.

Table case A. PERSONAL ORNAMENTS of various kinds, such as brooches, armlets, hairpins, &c., and objects made of jet or Kimmeridge shale.

Table case B. ROMAN IMPLEMENTS, such as steelyards and their weights, oculists' stamps, locks and keys, toilet implements, instruments for writing, spinning, etc.

Table case C. METAL WORK. Various remains found at Ribchester and Capheaton, votive offerings to Mars and Vulcan; and a colossal bronze hand from the Thames.

Table case D. Diplomas given to soldiers for service rendered; an iron sword with remains of its bronze sheath; three bronze bosses of shields, and other illustrations of the military art. Some fine vessels of bronze and silver.

Between the table cases C and D are three remarkable objects, viz.: a colossal bust of the Emperor Hadrian, found in the Thames; a bronze figure of an imperial personage from Barkway Hall, Suffolk, and a fine helmet from Ribchester.

Table case E. Small specimens of glass, and votive tablets from Stony Stratford, Bucks. Terra-cotta moulds for casting false coins; and a collection of leather shoes, chiefly found in London.

Table case F. Fragments of pottery illustrating rare wares or unusual decoration, and a series of lamps.

MEDIEVAL ROOM.

On the walls of this room are hung a certain number of portraits, being the remainder of the large collection formerly in the Museum, of which the greater part was transferred to the National Portrait Gallery, and a small number to the National Gallery.

Those on the South side are of Englishmen or persons connected with this country. In the centre is a portrait of George II., in whose reign the British Museum was founded, and by whom the old Royal Library was presented, painted for the Trustees of the time by Shackleton. To the right of this are six portraits of personages to whose collections the formation of the Museum is due. These are three members of the Cotton family, Sir John, Sir Thomas, and Sir Robert Cotton; a full length of Sir Hans Sloane; and half lengths of two Harleys, Robert, Earl of Oxford, by Kneller, and Edward, Earl of Oxford, by Dahl.

Those on the North side are foreign, with a genealogical tree of the Cornaro family in the centre.

The room contains such specimens of medieval art and antiquity as the Museum possesses, excepting the collections of glass and pottery, which are placed in another room.

The specimens are here arranged, partly by their material, and partly by their use.

Cases 1-6. Arms and armour. This collection is chiefly derived from a bequest made in 1881, by William Burges, Esq., A.R.A. Cases 1, 2. Arms of several kinds, including a fine cross-bow, a blunderbuss inlaid with ivory, &c. Cases 3-5. A range of helmets of various dates, commencing with bascinets of the 14th century. Body armour, some of which was formerly in the Meyrick Collection at Goodrich Court; two remarkable jazerine suits, made of iron plates covered with canvas. Case 6. Shields. A fine French shield painted and gilt, the centre of a steel shield embossed, formerly considered to be of classical period, and known as the "Parma Woodwardensis." An Italian anvil, specimens of chain mail, &c.

Cases 7-10. Metal work. Some fine specimens of Oriental work from the 13th century downwards, inlaid with silver or gold; later specimens, made probably at Venice by Oriental workmen, and others altogether in the Venetian taste. These were chiefly bequeathed to the Museum by John Henderson, Esq., F.S.A., 1878, but a few were obtained in 1866 with the Blacas Collection. In Case 10 are some early ewers of quaint shapes, and a fine pewter dish and ewer made by Gaspar Enderlein.

Case 11. Metal work. On the middle shelf are Irish ecclesiastical sacred bells, including the Barnan Coulawn, which belonged to St. Culan, brother to Cormac, King of Cashel, who died in 908; also a crozier connected with Kells, and dating from about A.D. 1050. Above and below are candlesticks, bells from Sardinia, &c.

Case 12. Metal work, chiefly continental. A fine figure of a Saint under a canopy, chalices, processional crosses, &c.

Cases 13, 14. Metal work, principally figures and busts.

Cases 15, 16. Astrolabes and Clocks. Among the former is one made for a Sultan of Damascus, in 1235; another for London about 1290, and an English specimen made by Blakeney, 1342. Two of the clocks presented by Octavius Morgan, Esq., deserve notice; one is in the form of a ship, and was made for the Emperor Rudolph II. (1576-1612); the other was made at Cracow by Lucas Weydman.

Cases 17, 18. Ecclesiastical metal work, chiefly from Abyssinia, brought home by the English expedition to that country in 1868.

Case 18. Early Limoges enamels, including a very fine marriage casket, several croziers, pyxes, candlesticks, &c., dating from 1250-1350. Case 19. A very remarkable Pietà in wax, bequeathed by the Rev. H. Crowe.

Case 20. Painted enamels from Limoges, of the 16th century. A fine frame presented by Major-General Meyrick, several tazzas from the Bernal Collection, and two specimens from the Fountaine Collection.

Cases 21, 22. Paintings. The most remarkable of these are from the walls of St. Stephen's Chapel, Westminster, executed about 1356, presented by the Society of Antiquaries.

Cases 23-26. Carvings in various materials, chiefly ivory; among them the following are deserving of special notice:—The figure of a Roman consul, from the Fountaine Collection; four Italian bas-reliefs, with subjects from the Passion, Maskell Collection; a Carolingian reliquary, presented by the Dean of Llandaff; a triptych and leaf of a double tablet, with the arms of John Grandison, Bishop of Exeter, 1327-1369, no doubt of English work; a very large Italian triptych; a large seated figure of the Virgin; a Deposition from the Cross, and a very minute carving by Christof Angermaier, 1616. Many of the ivories were from the collection formed by William Maskell, Esq.

Cases 27, 28. Carvings. A set of wooden panels from a Coptic church dedicated to St. Mary, near Cairo; a German bas-relief, with the adoration of the Magi; busts in jet of Henry VIII. and his daughter

Mary; three casts taken after death, one of Oliver Cromwell, another of Charles II., and the third of Charles XII. of Sweden.

Cases 29, 30. Caskets of ivory, wood, leather, &c., and other specimens of leather work, chiefly from the Meyrick and Burges Collections.

Cases 31, 32. Sepulchral remains. Part of a very fine Flemish brass of a bishop or abbot, 14th century; a French brass to the Bailly of Jeumont, 1547; portions of two large Flemish stone slabs; and a leaden case for the heart of Sir Henry Sidney.

Table Case A. Historical relics. Enamelled plate, dated 1537, with arms of Edward Seymour, afterwards the Protector Somerset; garter plates of Sir William Parre, Marquis of Northampton, brother of Katherine Parre, dated 1552, and destroyed when he was attainted in 1553; and of Sir Anthony Browne, dated the 32nd year of Henry VIII.; coffin plate of Mary of Modena, wife of James II.; collar of the Russian Order of St. Andrew; silver snuffers, which belonged to Cardinal Bainbridge, ambassador from Henry VIII. to the Pope, who died at Rome 1514; an ivory hat which belonged to Queen Elizabeth; the Lochbuy brooch; the punchbowl of Robert Burns; the state sword of Hugh, Earl of Chester; enamelled portraits of Charles I. and II.; hourglass of Stephen Bathori, king of Poland; dial of Robert Devereux, Earl of Essex; shrine, given by Margaret, wife of Edward I., to her step-daughter, Isabella of France; quadrant of Richard II.; astrolabe of Henry VIII.; quadrant of Edward VI.; astrolabe of Henry, Prince of Wales, son of James I.; casket, carved from Shakespeare's mulberry-tree, and presented to David Garrick; foundation stone of an ancient church in Venice.

Russian metal work and enamels, chiefly from the collection bequeathed by John Henderson, Esq., F.S.A., consisting of religious objects, drinking cups, &c.

Fine head of a boar-spear, sword pommels, and powder flasks.

Enamelled badges for horse-trappings, and pouches and their fittings.

Table-case B. Collection of objects illustrating magic, and talismans.

Clog almanacs, tablets, &c.

Specimens of pressed work in horn.

Metal horse trappings.

Locks and keys.

Spoons, knives, and their cases.

Table-cases C, D. English matrices of seals, signet rings, and other personal ornaments. Along the centres of these cases are moulds for various purposes, and weights.

Table-case E. Enamels of various kinds. German and Limoges enamels of the 12th and 13th centuries, including a remarkable plate representing Henry of Blois, Bishop of Winchester, brother to King Stephen, probably made between 1139 and 1146.

Three English enamels, which seem to have belonged to Warden Abbey, Bedfordshire; and several Italian enamels.

A series of the later painted enamels of Limoges. The Sibyls, by

Leonard Limousin; twelve plates painted with the Story of Psyche, by Penicaud the third, from the Fontaine Collection; and examples of various other artists. This series is continued in the upright portion of the Case.

Table-case F. Carvings in ivory and other materials. Among these may be noticed, three pyxides with subjects in relief; writing tablets, including two leaves of consular ivories, one representing an apotheosis of a consul, the other with a standing figure of an archangel.

Heads of croziers, ivory and wooden combs, and ivory mirror cases, chiefly of the 14th century.

Ivory medallion portraits, chiefly of English work.

Portraits and other medallions, chiefly in wood; rock crystal cups and spoons.

Engraved gems of medieval and later period; fine tazza of aventurine jasper of an early date, probably Byzantine.

Along the centre are statuettes of wood, ivory, and other materials, cups of jasper and rock crystal, and three engraved crystals of Carolingian period; and the so-called "Cellini cup," a German work of the 16th century, probably by Flint, from the Payne Knight Collection.

Table-cases G, H. Foreign matrices of seals.

Table-case K. A collection of watches, chiefly bequeathed by Lady Fellows; a series of sundials of various periods.

A number of ornamental plaques of metal, with subjects in low relief.

Table-case L. Objects used in games. A very remarkable set of chessmen, of about the middle of the 12th century, made of walrus tusk. A number of Arab chess-pieces; draughtsmen of ivory and wood, including a large series in ebony and pear-wood, stamped with various devices; inlaid backgammon boards, and sets of counters for play or calculations.

ASIATIC SALOON.

This Room contains the following collections:—1. Illustrations of Buddhist mythology (Cases 1–26). 2. Hindoo mythology (Cases 119–128). 3. Jain mythology (Cases 116–118). 4. Shamanism (Cases 114–115). 5. Works of art from China (Cases 97–110), from India and Persia (Cases 111–113), and from Japan (Cases 27–30). 6. Oriental porcelain and pottery (Cases 31–96), occupying one-half the Room.

The upright central Cases and the Table Cases belong generally to the sections near which they are placed.

BUDDHIST MYTHOLOGY.

Cases 1-26. The oldest remains of this kind at the Museum are bas-reliefs and figures in stone from Jamal-garhi, in the Yusufzai District of Afghanistan (Cases 1-7), and which are referred by General Cunningham to the beginning of our era.

It will be observed that they show traces of classical art derived either from the Greek kingdom of Bactria, or possibly from the large number of soldiers from the army of Crassus who were taken prisoners.

The subjects illustrate the Jatakas or previous existences of Gautama Buddha, and the figures are generally those of Kings or Bodhisats. Most of these sculptures were presented by the Secretary of State for India in Council, and came from the old East India Museum. Next to these in date are the sculptures from the great Tope at Amaravati, which are placed on the walls of the principal staircase; but in these the classical element is wanting.

The later Indian sculptures with Buddhist subjects are in Cases 8-10. They are probably of the 11th or 12th century. In an upright central case are relic boxes, etc., discovered in Buddhist topes.

Against the pilaster is an impression of the foot of Buddha from Burmah.

In Cases 11-18 are figures in stone, wood, and bronze, from Siam and Burmah. In these the attitudes of Buddha have become stiff and conventional, and a gaudy look is imparted to the sculptures by the insertion of pieces of looking-glass.

In Cases 19-26 are the Buddhist objects from China and Japan, as well as a few from Thibet. The Indian types have been to some extent preserved. Among these objects are two remarkable rosaries from a temple at Kiôto, of which every bead is inscribed, while the larger beads enclose figures, and the largest a supposed relic of Buddha.

HINDOO MYTHOLOGY.

Cases 119-128. There are several systems of religion in India and numberless sects. But they may be classed as the Saivas, who worship Siva and Parvati; the Vaishnavas, who worship Vishnu; the Sawras, who worship Surya, the Sun; the Ganapatias, who worship Ganesa; and the Saktas, who worship the female energy of Siva. The figures take innumerable forms, and vary in their names in various localities. A favourite series represents the ten Avatars of Vishnu. The gods most frequently found are Siva, Vishnu, the same as the youth or child Krishna, Ganesa, with the elephant head, and Hanuman, the ape god. Figures of Brahma, Surya, and others, are less frequent. In the lower part of the case are sacrificial vessels of various kinds. Figures of the divinities, of sacrificial vessels, etc., are given by Sir George Birdwood in "The Industrial Arts of India."

Near these cases is an upright case containing bronze figures from Java, collected by Sir Stamford Raffles, partly Buddhist and partly Hindoo.

JAINISM.

Cases 116-118. The Jains are by some looked upon as debased Buddhists, but by others as an older religion from which sprang Buddhism under the influence of the reformer Gautama Buddha. They worship chiefly twenty-four sectarial saints or Jins, from whom they derive their name. The figures are generally naked, but otherwise closely resemble Buddhist representations.

SHAMANISM.

Cases 114, 115. A few specimens illustrating this religion, so named from the Shamans, the priests, or sorcerers, who exercise great influence over the people. Drums are largely used in its ceremonies, not so much for the sound they produce, as for divination. The worship is generally that of evil spirits, and extends over a great part of Northern Asia, and is connected with the ancient paganism of Lapland.

JAPANESE ART.

Cases 27-30. A collection of bronzes; masks used in the Nô dances, figure of Rikiu, inventor of the Tea Ceremony, and a portable apparatus for use in that ceremony; model of a house and its contents, musical instruments, etc.

CERAMIC COLLECTIONS FROM JAPAN AND CHINA.

This collection has been chiefly presented by Mr. A. W. Franks. The greater part of it was on exhibition for some years at the Bethnal Green Museum, and of this portion a catalogue was published by the Science and Art Department, and may be obtained at the South Kensington Museum.

The series commences with Japanese pottery, as this includes some of the most ancient specimens in the whole collection. This is followed by the productions of the later potteries of Japan, arranged by the locality of their manufacture; the Japanese porcelain also is arranged on the same system.

The next cases contain a small collection from Siam, etc., followed by Chinese pottery and Chinese porcelain, which

last is arranged according to the mode in which it is decorated.

Cases 31, 32. Prehistoric vessels and fragments of pottery from tombs and shell mounds of Japan. There are several varieties of this pottery, some of which resemble the wares found in cave-dwellings in Yezo, and may therefore be of Aino manufacture. A part of this series was collected by Mr. Henry von Siebold, and published in his "Notes on Japanese Archæology."

Case 33. Specimens of the most ancient historical wares, Karatsu and Seto.

Cases 34-36. A series of jars for holding powdered tea. These are placed together to illustrate the various forms made at the principal factories. They date from about 1200 A.D. to the present time. With them are some of the lacquered boxes and silk-bags in which they were generally carried. On the upper shelves are examples of the wares known as Hagi and Asahi, chiefly tea-bowls. On the lower shelves, examples of Shidoro, Akahada, Oribé, Ohi, Toyosuké, and other wares.

Case 37. Pottery made at Tokio, Zézé, Tokunamé, Seta, Idsumo, etc.

Case 38. Stoneware made in Bizen; many of the specimens are of an artistic character: inlaid wares from Yadsushiro, and specimens from Takatori.

Case 39. Meppo, Banko, Miuto, Inuyama, and Osaka wares.

Case 40. Soma ware; some curious specimens made at various private factories, and known in Japan as Oniwa yaki; Satsuma and Awaji wares.

Cases 41, 42. In these, as well as in the lower part of Cases 43-45, are arranged numerous specimens of Kiôto ware, of various ages, and made in various small factories. These wares exhibit a good deal of variety and quaintness, having been patronized by the Court of the Mikado, which in former times resided at Kiôto.

Cases 43-45 (upper part). The pottery, semi-porcelain, and porcelain known as Kutani ware, made in the province of Kaga.

In the table case are small specimens of Japanese pottery, some of them genuine old Satsuma; but most of the highly decorated pieces are modern wares made in Satsuma and at Kiôto, whence they are sent unpainted to Tokio, and the decoration is applied here.

Case 46. Imari porcelain of an ancient style known as *Kakiyemon*; it is interesting as having supplied the models from which the earliest European porcelain was copied.

Cases 47-54. Continuation of the ware made at Imari in the province of Hizen, one of the principal factories in Japan.

Case 55. Porcelain known as Nabeshima ware, made for the Prince of Nabeshima, at Okawaji, in the province of Hizen.

Case 56. Hirato porcelain, made for the Prince of Hirato, at Mikawaji, in the province of Hizen; below are specimens of

Kameyama porcelain, and, on the upper shelf, the blue porcelain of Kiomidsu near Kiôto.

Cases 57-60. Other specimens of Kiomidsu and neighbouring places near Kiôto. Kishiu porcelain, and Owari porcelain, the latter chiefly made at Seto, a place which has produced a great quantity of ware, and has given its name to porcelain in general in Japan.

Case 60 (lower part). A few specimens of coarse porcelain, believed to be Corean.

In the adjoining table case are smaller specimens of Japanese porcelain.

Case 61. Porcelain made in China for the Siamese market, or made in Siam itself. Below are various specimens, chiefly Chinese, which have been discovered in Borneo.

Cases 62-64. Chinese pottery, among which are figures and ornaments from the Summer Palace; and bricks of white porcelain, as well as coloured bricks of glazed pottery, from the so-called Porcelain Tower at Pekin. A print of this Tower hangs at the back of the case. This section closes with the elegant boccaro ware (so called from the Portuguese name) in which the Chinese specially excel.

The CHINESE PORCELAIN occupies Cases 65-96, three large upright cases and two table cases. As it is seldom known in what part of China any individual specimen is made (marks indicating locality being of rare occurrence) it has been found necessary to class the porcelain according to the mode of decoration.

Cases 65-67. Plain white. The most remarkable specimens are, a bowl with the mark of the period Yung-lo, 1403-1425; a bowl and cover, and two cups, with biscuit ornaments in high relief. The most ancient specimens in the Chinese collection are those in the lower part of Case 67; these are referred to the Sung and Yuen dynasties (A.D. 960-1367).

Cases 68, 69. Specimens of single-coloured glazes, as well as a few pieces of many-coloured glazes. To this section belongs one of the large central cases, in which may be seen vases with most of the tints that the Chinese potters have produced.

Case 70. Specimens of crackle porcelain. This peculiar decoration is produced intentionally, and is the effect of sudden change of temperature, through which European porcelain is apt to take a similar appearance.

Case 71. On the middle shelves are a number of pieces with ornament in slip; that is, the ornament is formed of a porcelain paste, generally white, applied to a coloured surface. Above and below is the commencement of the series of porcelain painted in

blue, which is continued in Cases 72-79, and a large central case. The decoration is in all cases in blue under the glaze.

Cases 80-83. Porcelain painted in blue and other colours under the glaze.

Cases 84-89. Porcelain painted or enamelled in colours, among which may be noticed figures of the Eight Immortals, and a number of snuff-bottles, in Cases 88, 89.

In this recess is a table case containing some of the choicer specimens of eggshell porcelain, with rich decoration in enamel colours. The backs of many of these plates are coated with a beautiful ruby colour.

The larger specimens of enamelled porcelain are in the upright case in the centre of the room.

Case 90 (middle shelves). A small series of specimens with pierced or incised decoration filled in with glaze.

Cases 91-96. Oriental porcelain with decoration in European style, and made, no doubt, for the European market. They frequently bear the arms of English and foreign families, for whose use they were intended.

A number of specimens, bequeathed by the Rev. Charles Walker, have been recently added.

CHINESE ART.

Cases 97-110. Chinese works of art, bronzes, carvings in jade, steatite, and wood; enamels, personal ornaments, and dresses. Two gilt figures from a private chapel in Canton, musical instruments, and a carved stone figure.

In the table case are smaller Chinese objects, including a set of jade tablets with a poem by the Emperor Keen-lung (1736-1795), and four imperial seals of jade.

INDIAN ART.

Cases 111-113. A few Indian and Persian works of art, including a handsome inlaid cabinet.

Near this are two small table cases, one of them containing various Indian antiquities, including specimens found on the site of Brahminabad, destroyed in the 11th century.

The other case contains Indian grants, inscribed on copper plates, of various dates, chiefly presented by Sir Walter Elliot, K.C.S.I.

In the centre of the Room stand three large bells, two of them Chinese, the other Burmese and with a long inscription.

ENGLISH CERAMIC ANTE-ROOM.

This Room has been partitioned off from the work rooms of the department in order to give access to the new galleries in the White Building, and thus an opportunity has been afforded to increase and improve the collection of English pottery and porcelain, of which the Museum had long possessed a certain number of specimens. This was chiefly done by the acquisition of a portion of the collection of English pottery formed by Henry Willett, Esq. and by the gift of English pottery and porcelain by A. W. Franks, Esq. The remainder of the English collection occupies some cases in the new gallery.

Cases 1-8. **EARLY ENGLISH POTTERY**, ranging in date from Norman times to about 1500. These wares were not made in great centres of ceramic industry as at present, but in any place where the necessary materials were found. The vessels are of a common clay, and generally of simple forms, coated with a green glaze. The quaintest are those in the form of men on horseback, of which there are one or two specimens. In the same cases are a few tiles, with remarkable designs, a knight on horseback, a monkey seated, and a curious memorial tile to Thomas Coke and Alice his wife. In Case 2 are three stamps found at Lincoln, used to impress faces on pottery of the early part of the 14th century.

The rest of the medieval collection consists chiefly of paving tiles, which may be seen in Cases 27-32. These tiles are probably the best ceramic productions of England at this time.

Cases 9-20. **SLIP WARE** and other glazed wares of the 16th and two following centuries. The earlier specimens are moulded in relief, and include two stove tiles, with the badge and initials of Queen Elizabeth, a curious flask with the arms of Henry VIII., and a jug with the arms of the Earl of Dorset. The specimens decorated in slip consist of dishes, tygs, posset bowls, candlesticks, and other objects. The principal factories from which they have come seem to have been Wrotham in Kent, and various places in Staffordshire. In the former, the ornaments are frequently impressed from moulds, and coated with slip; in the latter, they are executed in slips of various colours. The vessels often bear the names of the makers, or of the persons for whom they were made, and are generally

dated. Among the inscriptions may be noticed the names of Ralph and Thomas Toft, Ralph Simpson, and William Talor, all potters.

Cases 21-26. Continuation of the series of English pottery, principally from Staffordshire. The salt glaze is a beautiful ware, chiefly made in England; the glaze on it was produced by the fumes of salt in the kiln, a process said to have been discovered by the accidental boiling over of an earthen pot full of brine, which was found to have glazed the ware. Besides the salt glaze specimens, some of which are painted in enamel, will be found examples of Elers, Astbury, tortoiseshell and agate wares, a few other Staffordshire fabrics, Cockpit Hill near Derby, Swansea, Leeds, Rye in Sussex, and Nottingham stoneware, as indicated by the labels.

Cases 27-32. PAVEMENT TILES dating from the 13th to the 16th century. These are all ornamented from stamps, in some cases leaving the pattern in low relief, or by impressing designs in outline, but more generally by filling up the sunk pattern with white clay, which appears yellow, from the colour of the glaze. It is intended hereafter to place against the pilaster selections from the highly ornamented tiles discovered at Chertsey, probably the best made in this country; but from their fragmentary condition, and the difficulties of arranging them, this plan has to be postponed.

Near the entrance door is a panel of wall tiles, made on the same principle as the floor tiles. They are from Great Malvern, where they are believed to have been made, and are especially interesting, as they bear a date, corresponding to 1457.

Case 33. FULHAM STONEWARE.—Here are exhibited some remarkable productions of Dr. John Dwight, an Oxford graduate, who settled at Fulham about 1670, and who invented or introduced into England a peculiar kind of stoneware. The busts and figures which he made do not seem to have succeeded commercially, and the few specimens of them which have been preserved have all been obtained from his descendants and successors. The most remarkable of these is a life-size bust of Prince Rupert, nephew of Charles I.; there are also some cleverly modelled statuettes, and some small mugs, which from their texture are believed to have been also made at Fulham.

Cases 35-42. ENGLISH PORCELAIN.—This collection illustrates most of the fabrics of porcelain that have existed in England up to about the beginning of this century; and specimens will be found of Bow, Chelsea, Derby-Chelsea, Derby, Longton Hall, Plymouth, Bristol, Lowestoft, Worcester, Liverpool, etc., ending with a few specimens of Nantgarw, though these are somewhat later in date than the rest of the porcelain. The most remarkable specimens of Chelsea are a pair of large vases with dark blue ground, presented to the Museum in 1763, it is believed by Dr. Garnier. There may also be noticed, a large vase of the Dresden style, busts of George II. and of the Duke of Cumberland, Britannia supporting a medallion of George II., and another weeping over a medallion of Frederick Prince of

Wales; statuettes of the Marquis of Granby, John Wilkes, Lord Chatham, Marshal Conway, Lord Rodney, and George III.

The specimens of Longton Hall illustrate a little known factory, which existed but for a short time. The Lowestoft porcelain is also worthy of examination, being a second-class English soft paste porcelain, very different from the hard paste Oriental porcelain made for the European market, which often passes under this name. In Cases 41, 42 is a fine set of Worcester vases painted with exotic birds on a powdered blue ground. Against the end of the case are hung a few select tiles of Liverpool pottery, transfer-printed, and mostly signed by Sadler or Green.

Cases 43-46. Inferior specimens of English pottery and porcelain, only interesting from the marks they bear, and intended as a reference series.

Cases 47-50. Liverpool tiles transfer-printed, by Sadler. They represent theatrical characters, domestic incidents, Æsop's fables, etc.

Table case. This case contains a remarkable collection of the so-called Chelsea Toys, consisting of scent bottles, étuis, seals, boxes, etc., together with a cutting from the "Public Advertiser" of December 17, 1754, announcing a sale by auction of such objects. There are also some smaller specimens of Chelsea. The remarkable bowl made at Bow in 1769, and painted by Thomas Craft, as shown by the statement accompanying it, written upon the lid of the box in which it was enclosed. Two plates, also of Bow, inscribed with the name of Robert Crowther, of Stockport, 1770, probably a relation of Mr. Crowther, one of the proprietors of the factory. A Bristol cup and saucer, part of a tea service, with the arms of Edmund Burke, and a dedicatory inscription to his wife, made by Richard Champion, the proprietor of the Bristol factory. A Bristol plaque with flowers in relief, a few small specimens of Worcester, and of Oriental porcelain decorated at Chelsea, and other places.

GLASS AND CERAMIC GALLERY.

This Gallery contains the rest of the English collection (Cases 1, 2 and 64-66), and the pottery of various foreign countries, such as Holland (Case 3), Germany (Cases 4-7), Italy (Cases 8-23), Spain (Cases 22-26), Asia Minor (Cases 27-31), Persia (Cases 32, 33), and France (Cases 34, 35).

The rest of the space is occupied by the collection of glass of all ages and countries. The antique glass is in Cases 37-45, and Central Cases A, B, C, and F; the Venetian,

Cases 46-54, and the Central Case D; the German, Dutch and Spanish, Cases 55-58 and Central Case E, the Oriental glass, Cases 59-61, the French in Case 62, and the English in Case 63.

It may be added that here are exhibited the antiquarian portions of the very valuable bequests, made by Felix Slade, Esq., in 1868, and by John Henderson, Esq., in 1878.

ENGLISH POTTERY.

The English collection occupies a few cases on each side of the entrance door, those on the right containing Staffordshire wares, chiefly Wedgwood, and Bristol Delft; those on the left the Delft wares of Lambeth, etc.

Cases 64-66 The productions of Josiah Wedgwood take very high rank in the history of English pottery, and have attained world-wide distinction. The specimens in these cases illustrate his granite and basalt wares, and some of his finer jasper wares, with cameo decoration. The finest specimen is a vase representing the Apotheosis of Homer, the subject of which is taken from a Greek vase in the British Museum, though applied to a form of a very different character. The five portrait medallions on the back of the case are rare from their size, and represent Priestley, Newton, Sir William Hamilton, Franklin, and Sir Joseph Banks.

In the adjoining table case are a number of medallion portraits by Wedgwood.

In the lower part of Cases 65, 66, are specimens of the Delft ware made at Bristol, and which may be distinguished from the earlier ware of the same kind made at Lambeth by its bluish tint, and its brilliant and even surface.

Cases 1, 2. ENGLISH DELFT.—The greater part of the specimens in this case were made at Lambeth from the beginning of the 17th to the middle of the 18th century. The manufacture of this pottery was probably introduced at Lambeth by Dutch workmen, and the earlier specimens show the influence of that country. It seems to have been the most important manufactory of delft ware in England. Here were made dishes, wine pots inscribed Sack, Whit and Claret, salt-cellars, and a variety of other articles. Among the plates there is a set which often occurs, on which are inscribed the following six doggerel lines:—

1. What is a merry man?
2. Let him do what he can
3. To entertain his guests
4. With wine and merry jests.
5. But if his wife do frown
6. All merriment goes down.

Among the dishes there are a certain number which are supposed to have been made in Staffordshire. They are coarser than those from Lambeth, have diagonal stripes on the edges, and yellow instead of white backs.

FOREIGN POTTERY.

Case 3. DUTCH AND GERMAN DELFT.—Among these may be noticed two fine panels of the 17th century, painted in blue, and a very delicately painted plate, ascribed to Fr. van Frijom; and a curious plate with a revolving disc to indicate the rotation of preachers at the Old and New Churches at Delft.

Cases 4-7. GERMAN POTTERY AND STONEWARE.—The four principal factories were Siegburg near Bonn, Raeren near Aix-la-Chapelle, Frechen near Cologne, and at various small villages near Grenzhausen in the Duchy of Nassau. These wares all have ornaments in low relief made from moulds. The specimens from Siegburg are of a greyish white, with little or no glaze, and chiefly in the form of cylindrical canettes. Those from Raeren are of a pale brown or grey, sometimes with blue decorations; those from Frechen are generally brown, and often ornamented with scrolls of oak leaves. The Nassau ware is somewhat later in date, and grey, with sharply modelled designs filled in with blue, and sometimes purple, glazes. The fabric at Frechen probably supplied the numerous stoneware jugs known as "Bellarmines" or "greybeards," which were largely imported into England under the name of "Cologne pots," and are frequently found in England on the sites of old buildings. On the other hand, it was from the Nassau factories that were derived the grey jugs with the initials of William III., Queen Anne, and George I., which are frequently mis-called Fulham ware.

A peculiar chocolate-coloured ware with ornaments in relief, and generally enamelled in colours, was made at Creussen, near Baireuth.

The best specimens of this series were acquired at the sale of the Bernal Collection in 1855.

In the upper part of the cases are a number of bricks with figures in relief, apparently made in the Low Countries, in the 16th century.

Case 8. ITALIAN POTTERY.—In the upper part is part of a frieze by one of the Della Robbia family of Florence. Two terra-cotta panels, with portraits of Leopold, Grand Duke of Tuscany, and his wife; he afterwards succeeded to the Imperial Crown of Germany; several specimens of sgraffiato ware, in which the designs are engraved through a white upper layer and covered with coloured glazes.

Cases 9-23. ITALIAN MAJOLICA.—The later specimens are those that will be first noticed, the collection being arranged so that the earlier, or lustred wares, should come next to the Spanish examples.

The history of this interesting branch of ceramic art may be briefly

summarized as follows :—This enamelled earthenware derives its name from the Island of Majorca, whence it is supposed to have been first imported into Italy, though it does not appear whether it was made in the island, or brought thither from Spain. The art was cultivated in some of the smaller states of Central Italy. Specimens are here exhibited, made at Faenza, Gubbio, Pesaro, Castel Durante, Urbino, Diruta, Caffagiolo, Rimini, Padua, Siena, and Venice. The earlier, which date from A.D. 1480–1510, are large dishes enamelled on one side only, and painted either in strong bright colours or in blue and yellow alone : in the latter case the yellow has a metallic lustre or iridescence. The next class, dating from about A.D. 1510–1525, is smaller in size, frequently ornamented with arabesque borders, and with golden and ruby lustre. Some of the finest specimens were painted at Gubbio, by Giorgio Andreoli. The third, A.D. 1530–1550, is painted with subjects occupying the whole of the plate, and generally taken from Roman mythology; the colours are bright, rarely lustred, and with a great preponderance of yellow. In the next class, A.D. 1560–1580, the drawing deteriorates, the colouring becomes dull and brown, and the subjects are frequently enclosed in arabesque borders on a white ground. In the next century majolica almost entirely disappears, having been probably driven out of esteem by Oriental porcelain.

The series of Italian majolica has been greatly enriched by the Henderson Bequest, in 1878; gifts by A. W. Franks, Esq., and others; and by purchases made at the Bernal and Fountaine sales and from the collection of Abbé Hamilton.

Cases 9, 10. Late majolica wares, including an ewer of porcelain, from a private establishment of Francesco I. dei Medici, Grand Duke of Tuscany, about 1580, where porcelain was first made in Europe. This rare specimen was presented by C. Drury Fortnum, Esq., 1887.

Cases 11, 12. Chiefly Urbino ware, including a signed example by Orazio Fontana, and several other pieces, no doubt by the same artist.

Cases 13, 14. Specimens of about the same period, some of them by Francesco Durantino, of which one is signed; and others by Francesco Xanto Avelli, who occasionally introduced lustre to enrich his effects.

Cases 15, 16. Castel Durante wares, including a very remarkable series from the hand of Niccola da Urbino.

Case 17. Faenza ware, of which several bear the mark of the Casa Pirotta. In the lower part of the case is a fine bowl, with arms and emblems of the Medici family, no doubt produced at their fabric at Caffagiolo.

Cases 18, 19. The most remarkable specimens in this case are two fine early dishes of Caffagiolo ware, a Siena plate with the subject of Mucius Scaevola, another with the death of the Virgin after Martin Schön, and a very curious plaque representing the Virgin dated 1493; this last was presented by Sir J. Charles Robinson. In the

upper part of the case is a spezierie jar with a portrait of Savonarola.

Cases 20-23. Gubbio ware, mostly painted by Maestro Giorgio Androoli, and bearing his signature and various dates. There are five dishes of the so-called *mezza-majolica*, including one with the arms of Pope Adrian VI. (1522-23).

In the lower part of Cases 22, 23 is the beginning of the series of Spanish tiles, including some panels of stucco work from the Alhambra at Granada.

Cases 24-26. SPANISH POTTERY.—These are chiefly decorated in metallic lustre, from the golden hue of the earlier specimens to the coppery tint of the later. The art of making these wares was probably introduced into Spain by the Arabs, and it will be seen that there is some analogy between these productions and those of Persia. This series has been in a great measure derived from the Henderson Bequest, with additions from Lady Charlotte Schreiber and A. W. Franks, Esq.

In Cases 24, 25 may be noticed a panel of Alcora ware with the Sacrifice of Iphigenia, and a dish of unusual execution representing Marcus Regulus, which, though Italian in many respects, possesses the peculiarities of Spanish workmanship.

Case 26. Several specimens, which by some are supposed to be of Sicilian origin, decorated in dark blue and lustre; one of them has an invocation to St. Catherine.

Cases 27-30. RHODIAN AND DAMASCUS WARE.—This series is almost entirely derived from the Henderson Bequest. The Rhodian ware has a bold floral decoration, portions of which are coloured red, and are slightly in relief. This ware was probably made in the 16th century, as specimens exist in old English mountings of that date. There are in the collection two dated specimens of the 17th century, which show to what a low quality of colouring and design the ware had then fallen.

Damascus ware, under which title are no doubt comprised the products of other factories in Asia Minor, resembles the Rhodian in character, but the designs are of greater excellence; the peculiar red is wanting, and is replaced by a purplish colour, not in relief. The most remarkable specimen is a lamp from the Mosque of Omar, Jerusalem, presented by C. Drury Fortnum, Esq., 1887; it is signed by the painter Mustafa, and dated in the year of the Hegira corresponding with A.D. 1549.

Cases 32, 33. PERSIAN POTTERY.—The older specimens of Persian pottery are wall tiles of the 13th and 14th centuries, taken from ancient buildings; the others are vases in a kind of porcelain or siliceous pottery, chiefly decorated in blue, and frequently enriched with metallic lustres. There are among them some beautiful bowls, with ornaments pierced and filled in with glaze, which were known in the last century under the name of Gombroon ware. The greater part of this section was derived from the Henderson Bequest.

Cases 34, 35. FRENCH POTTERY.—This limited series exhibits

products of some of the more important French factories, and has been chiefly presented by Lady Charlotte Schreiber and A. W. Franks, Esq. There are specimens of the early Beauvais ware, of the tile pavement made at Rouen for the Château d'Ecouen, while the residence of the Constable de Montmorenci; various dishes made by the renowned Bernard Palissy, who died in 1589; and two dishes, and an ewer, of Moustiers ware, some specimens of Nevers ware, etc.

In the upper part of Case 36 is fixed a plaque of Nevers ware representing the Duke of Orleans, brother of Louis XIV.

GLASS COLLECTION.

The extent and excellence of this section are in a great measure due to the valuable bequest made by Felix Slade, Esq., in 1868; and besides the specimens which he had collected, he bequeathed the sum of £3,000 to be expended in the acquisition of additional specimens. As Mr. Slade's collection comprised illustrations of all branches and periods of the art of glass making, it was thought desirable to keep it as far as possible together; and the Keeper of Greek and Roman Antiquities consented to add to it such antique specimens as were in his department, with the trifling exception of some glass vessels from the early Greek cemetery at Camirus, which illustrate the other remains found with them. The Slade collection, as it existed in Mr. Slade's lifetime, derives additional value from the elaborately illustrated Catalogue which he had printed for private distribution, and which, with the introduction by Mr. Nesbitt, forms one of the most important works on the subject. Copies of this work may be seen in the Library of the British Museum and in the Art Library at South Kensington.

The glass of the Anglo-Saxon period found in England and the Continent has been for the present placed with other Saxon antiquities.

Some of the choicest specimens of antique glass were bequeathed by Sir William Temple in 1856; and others, as well

as some Venetian and German examples, were included in the Henderson Bequest.

The Egyptians, if not the inventors of making glass, were great workers in that substance, and applied a vitreous coating to pottery, and even stone. The Egyptian specimens in the Slade collection are not so numerous as those in the Egyptian Collection, but include an elegant vase in the form of a papyrus sceptre, made for holding the antimony or *stibium* to be applied to the eyelids, and a very remarkable amulet with the prenomen of Nuantef IV., a monarch of the 11th dynasty, placed by Lepsius between B.C. 2423 and 2380.

The glass works of Egypt must have been in full operation under the Ptolemies; and during the Roman dominion they produced very elaborate specimens, especially some minute mosaic patterns, of which there are good examples. These were made by arranging in the required patterns a number of slender rods of glass of various colours, fusing them together, and then drawing them out, so as to reduce the whole uniformly; transverse sections of the rod thus obtained would each exhibit the same pattern.

To the Phœnicians may in all probability be referred the numerous little vases of brilliant colours which are found in tombs throughout the borders of the Mediterranean. They exhibit everywhere the same technical peculiarities, and as they differ somewhat in form and make from unquestionably Egyptian specimens, it is probable that they are the products of the only other great centre of glass making, the celebrated works at Sidon. The forms are more Greek than Egyptian, frequently *alabastra*, *amphoræ*, and *præfericula*.

The colouring is striking, generally in zigzag patterns of yellow, turquoise, or white, relieved by blue, brown, or green grounds. There are many fine vases of this kind in the collection, as well as one of the gold stands made to support them.

To a later period of the Sidonian workshops may probably be referred a number of small bottles of various forms, blown in moulds, and which have been chiefly found in Syria and the neighbouring islands. The specimens are in the shapes of dates, grapes, heads, &c. Two of the vessels have on them the names of their makers, Eugene and Ennion. Several handles, once forming parts of small cups, are stamped with the name of the maker, Artas the Sidonian, in Greek and Latin letters.

The making of glass at Rome is said to have been introduced by Egyptian workmen, and must have been much practised there, as specimens of Roman glass are very numerous. The material was applied to a great number of uses, and the processes seem to have been quite as varied and well understood as in later times. The common clear glass has generally a greenish or bluish hue, though sometimes it is as white and brilliant as rock crystal; this latter kind was much valued by the Romans; the other transparent colours, generally found, are various shades of blue, purple, yellow, and green. A delicate pink is supposed to derive its colour from gold. The opaque colours

are less commonly employed singly, but they occur in shades of yellow, blue, green, and black. The beautiful iridescence with which many vases are covered is not intentionally produced, but is the effect of time, which has partially decomposed the surface of the glass.

The simpler vases are only blown, with handles, feet, or ornamental fillets subsequently added; others are blown into moulds, and exhibit various designs in relief; some of the bowls have projecting ribs, and have been termed pillar-moulded. On some vessels, chiefly belonging to a late period, shallow engraving, executed on the wheel, has been added; others are cut in regular patterns. Sometimes a coloured ground was coated with white opaque glass, which was afterwards cut away, so as to produce a cameo, as in the celebrated Portland Vase, exhibited in the Ornament Room, and in the Auldjo Vase. (Case C.) In other instances, a number of different colours were employed, sometimes, as in the Egyptian specimens above noticed, forming regular mosaic designs, sometimes blended into a mass of scrolls, rosettes, &c., and at others imitating onyx, agate, madrepore marble, or porphyries and other hard stones, though generally in more brilliant colours. Of these designs the variety is inconceivable, as may be seen by several bowls and numerous polished fragments. Occasionally gold-leaf was introduced, and at a late time the insides of cups and shallow bowls were decorated with patterns in gold-leaf, sometimes on the surface, sometimes enclosed between two layers of glass. To this class belong the fragments with Christian designs found in the catacombs of Rome, as well as the remains of a large disc from Cologne (Case F.), on which, though much broken, eight Christian subjects may be distinguished. The mosaic glass, and especially that imitating various stones, was much used to line the walls, or to form the pavements of rooms. Very clever imitations of gems were made, and the glass intaglios and cameos have preserved to us designs of some of the greatest gem engravers; being generally moulded from gems, and not themselves engraved.

After the fall of the Roman empire the glass works of the West must have gone to decay. In the East glass making was still continued, probably in the neighbourhood of Damascus. There are in the collection some very fine specimens, all decorated with enamel and gilding, including six mosque lamps of the 14th century, and two bottles with elaborate ornaments, as well as a number of Persian and Chinese specimens.

The oldest known specimens of Venetian glass are of the fourteenth century. The earlier examples seem to have the forms of silver plate, and are frequently massive, and richly gilt and enamelled. One of the largest examples in the collection is a covered standing cup, with gilt ribs. Two of the earliest, and also most elaborate specimens, are a green goblet with portraits, and a blue cup with a triumph of Venus.

The vases of blown glass are frequently very elegant, especially those in uncoloured glass; the stems are very often decorated with

knots, and wings, and other fantastic additions in blue glass. Vases were also made entirely or partially of coloured glass, generally blue, purple, or green; sometimes a milky opalescent colour was produced, due, it is said, to arsenic: also an opaque white, derived probably from tin, which is further diversified with splashes of other colours. Another kind of variegated glass, which was called *calcedonio*, exhibits the streaky hues of the onyx, and was occasionally sprinkled with aventurine spots.

Great use was also made by the Venetians of rods of glass enclosing threads of opaque white glass (*laticinio*), arranged in various patterns. Thus was produced the elegant lace glass (*vitro di trina*) in which Venice was unrivalled. Another variety (*à reticelli*) is ornamented with a network of opaque white lines, enclosing at the intersections bubbles of air. A goblet of this kind (Case D.) has in the foot a half sequin of Francesco Molino, Doge of Venice in 1647, marking the period at which it was made. The opaque white decoration is sometimes applied in parallel lines, sometimes in a wavy pattern, and exhibits endless variety.

The Venetians were great makers of beads, with which, for many centuries, they supplied the world. These were very often formed from sections of rods, with mosaic designs. Such sections were also sometimes worked up into vases (as by the ancient Romans), thence termed *millefiori*. Of these there are good examples in the collection.

In France, glass making was long practised, but it is difficult to distinguish the productions of that country. A remarkable goblet has on it the names of Jean and Antoinette Boucault, as well as their figures and device in enamel. It was probably made about 1530.

The earliest dated specimen from Germany in the collection is of the year 1571; it is a large cylindrical cup (*wiederkom*) with the Imperial eagle, bearing on its wings the arms of the states, towns, &c., composing the German Empire. The German specimens are heavy in form, and often richly enamelled with heraldic devices and figures. Some specimens are painted in grisaille or colours, like window glass; such is a goblet dated 1662, on which is represented a procession in honour of the birth of Maximilian Emanuel, afterwards Elector of Bavaria. The engraved specimens are well executed; one of them is signed Herman Schwinger of Nurnberg. The Ruby glass for which Germany was renowned is said to have been invented by Kunckel.

In Flanders, glass seems to have been made in early times. In the sixteenth century many glass vessels (whether of native make or not is uncertain) were etched with various designs. Some of the specimens in the collection have portraits of historical personages, such as Philip IV. King of Spain, William II. of Orange, his wife Mary of England, Olden Barnevelt, and others. At a later time a delicate etching in dots was introduced; of this there are specimens signed by F. Greenwood, and several attributed to Wolf. Some of

the Dutch engraved goblets are well designed, and show much richness of pattern.

The earlier Spanish examples resemble closely the Venetian, the later are coarse and of no great technical merit.

Drinking-glasses seem to have been made in England in the sixteenth century, the manufacture having been apparently then introduced by foreigners into Sussex and Surrey. Later, there were works in and near London, and the glass works of Bristol attained some reputation. Of these last some characteristic specimens are in the collection, which is not, however, very rich in examples of English glass.

Cases 37-45 ANTIQUE GLASS, chiefly of the Roman period. On the upper and lower shelves are ranges of cinerary urns, such as are frequently found in Roman tombs, and which seem to have been made for the purpose; but this scarcely can be the case with the large square bottles, though these also are often found containing burnt bones. In the lower part of Case 41 is a very rare cinerary cist and cover of glass from the neighbourhood of Naples. The numerous slender bottles that accompany the urns are also found in tombs, and are supposed to have contained unguents, or scented wine. The richest specimens of iridescent glass have been found in Cyprus, but are probably of the Roman period (Cases 42, 43). In Case 41 will be found specimens of Roman window-glass, which does not appear to have been blown, but rolled out on slabs, like modern plate glass. On the bottom of Cases 44, 45 are illustrations of the mode of decorating the walls and pavements of buildings with small slabs of glass of various colours, differing from the usual tessellated work, or mosaic.

Table Case A. At one end are the Egyptian specimens, including the curious amulet already mentioned; at the other some remarkable bowls with designs in gold, and two millefiori pateræ, found with them, in a tomb at Canosa, Southern Italy. On the two sides of the case are rows of many-coloured amphoræ and alabastra, etc., which have been considered to be Phœnician. Some of the thick bowls in the central part of the case may be of Greek origin.

Table Case B. At one end are bottles with variegated patterns, some of them enclosing gold, and around the case are a large number of fragments illustrating the extraordinary variety of design and the curious processes employed by the ancients in their glass work, of which an idea can only be formed by studying these fragments, the complete vessels having generally perished. These fragments have been derived chiefly from the Slade Bequest, and from a collection made by the late Alexander Nesbitt, Esq., and presented in 1887 by A. W. Franks, Esq. In the centre of the case is a large circular box and cover of sapphire blue glass, from Italy; and a number of complete vessels of millefiori glass.

Central Case C contains a number of select specimens of antique glass, and at one end may be observed the remains of the Auldjo Vase, part of which was bequeathed to the Museum by Miss Auldjo,

while other portions were obtained by purchase. This is of the same work as the Portland Vase, though the decoration consists only of vine branches. On a shelf at the other end is an exquisite bottle from Cyprus, in the form of a head, with a dedicatory inscription in Greek.

The rest of the antique glass is contained in Table Case F. At one end are bottles of very varied forms, blown in moulds, a favourite form being that of the dried date, which is well imitated. At the other end is a series of glass discs, etc., found in the catacombs at Rome, having Christian devices in gold, the design being protected by a second layer of glass. Near them is a remarkable disc found at Cologne, from the Slade Bequest, with eight subjects, which seem to have been executed in gold and enamel on the surface. The stone cist in which this curious relic was discovered is placed over Case 36. There is likewise from Cologne (Disch collection), a large portion of a shallow bowl, studded with coloured medallions on which are Christian figures in gold, thus explaining the use of the little medallions, which are frequently found in collections. On one side of the case are a number of cameos, many of them of great beauty, but generally made in moulds, as well as a collection of fragments of vases or slabs, with cameo decoration in white on a coloured ground, made in the same manner as cameos in stone. Above these is a series of glass armlets. On the other side of the case are a number of glass pastes in intaglio, imitating gems in a harder material, as well as complete dishes and bowls, and portions of others, with subjects cut in intaglio. Above these is a series of complete vases or fragments bearing the names of the makers. In the centre of the case are vessels blown in moulds, or cut on the wheel.

Cases 46-54. VENETIAN GLASS.—Cases 46, 47 contain the early examples of this section with gold and enamelled decoration, viz. :—a cup of the 14th century, with coats of arms and the inscription “Magister Aldrevandini me feci”; a blue goblet of the 15th century painted with the Triumph of Venus, and another with portraits of a gentleman and lady, somewhat later in date. These two objects, from the Slade Bequest, were the choicest specimens in the well-known Debruge and Soltykoff collections. A large standing cup with gilt ribs; two tazzas with the arms of Pope Leo X., 1513-21; and below, two other tazzas with those of Fabrizio Caretto, Grand Master of the Knights of St. John, 1513-25, and of the Doge Lorenzo Loredano, 1501-21.

Cases 48-49. Vessels of elegant forms, chiefly of transparent glass. On the upper shelf a set of three vases of unusually graceful proportions, and a curious fountain glass.

Case 50. At the top is a baldacchino, probably for a sacred figure, formed of a great number of minute glass ornaments on a wooden foundation, doubtless the work of some convent; below, a series of coloured vases, among them one blown into a mould, and a curious bucket of blue glass, lined with opaque yellow, so as to appear green on the outside; specimens of miniature work, with designs in gold

and colours painted on the back of the glass. Below are some of the larger specimens of lace glass, including two plates etched with Papal emblems, and a dish with a shield of enamelled metal bearing the arms of a Mocenigo Doge.

Cases 51, 52. Specimens of clear glass of elegant shapes; below are examples of frosted or crackled glass, an effect believed to have been produced by suddenly cooling the vessel when half-blown.

Cases 53, 54. Specimens of millefiori glass, probably made in imitation of antique specimens, and of 'schmelz' and 'calcedonio' glass, the latter imitating the tints of the onyx.

Central Case D. Along the upper shelf is a range of drinking glasses, selected for the elegance of their shapes; at the two ends are other choice specimens, including a vase of opaque white, with arabesques in gold. On the upper shelves of the central portion are some vases of fine or curious forms, including some imitations of fruit. On the lower part are specimens of opaque white glass, opal glass, and the greater part of the collection of lace glass, the most delicate examples of which are a tazza and a plateau at one end of the case.

Cases 55-58. GERMAN GLASS.—On the upper shelves are the so-called "flügelgläser," which are sometimes considered to be Venetian, but it is more probable that they were made on the Rhine, from Venetian inspirations. On the steps below are a number of 'wieder-koms,' and other vessels, enamelled in opaque colours, with the arms of the German States, and of private individuals, as well as portraits, which occur on glasses probably made on the occasion of marriages. Many of these specimens bear dates, the earliest being of the year 1571. On the central steps of Cases 57, 58, will be seen an interesting goblet painted in monochrome, with a procession at the baptism of Maximilian Emanuel, afterwards the well-known Elector of Bavaria; several small goblets, chiefly painted in monochrome by Johann Schäper; a beaker of lace glass, with the arms of Saxony and a target, commemorating a trial of skill in archery at Dresden in 1678.

Cases 57, 58. In the lower part of these cases are a few specimens of German glass, and a larger number of Spanish pieces. The forms of many of the latter seem to be derived from those of the cooling vessels in pottery introduced into Spain by the Arabs. The rest are coarse imitations of Venetian or Dutch originals, due no doubt to the close connection of Spain with both countries.

Central Case E. A continuation of the German series, and the Flemish and Dutch glass. In this case is a remarkable specimen of Kunckel's ruby glass, with the initials of Frederick the Great; several examples of the curious cypher engraving of Heemskerck, a Dutch amateur, and a small goblet etched by Canon Busch, a German amateur. The tall glasses on the upper shelf have etched designs, the arms of the Low Countries, portraits of the Princes of Orange, etc.; and on the shelves at the ends of the case are specimens of Dutch etching, including a portrait of Barneveldt, etchings by Greenwood, and others later, but still more remarkable, by Wolf.

Cases 59-61. ORIENTAL GLASS.—In Case 59 are specimens of

Chinese glass, very peculiar in make, and of unusually dense hard material, generally imitating stones of various kinds. Some of these are cut in cameo. Most of the specimens of orange and red glass are from the Sloane collection, and are stated by Sir Hans Sloane to have been made from fragments of glass imported from Europe. The smaller bottles were made to contain snuff, and in the manufacture of these great ingenuity and variety has been displayed, due partly to such bottles being favourite New Year's gifts in China.

Cases 60, 61 contain six of the well-known mosque lamps, probably made in Damascus. One has on it the titles of the Emir Sheikho, who died in 1356, two others, those of Tukuzdemir, Viceroy of Egypt, who died in 1345, and the smallest lamp bears the name of a mosque near Damascus.

On the row below is a very remarkable flask, with enamelled figures, probably made near Mosul; and a very curious bottle diapered with birds. Also some brilliant specimens of later Persian glass.

On the lower part are various specimens of Arab glass, including an enamelled bowl, brought from Egypt, and some globular objects of very thick glass, from Rhodes, which are believed to have been used as hand grenades for throwing Greek fire.

Case 62. FRENCH GLASS.—A drinking cup and a bottle, specimens of enamelled glass of the 16th century, and objects of great rarity; some quaint little figures made with the blowpipe, and wine-cups with inscriptions and dates. In the lower part of this case are modern imitations of older specimens, made in various places.

Case 63. ENGLISH GLASS.—Specimens of Bristol manufacture, chiefly presented by J. E. Nightingale, Esq.; they are painted more in the style of porcelain than of glass, and generally on opaque white grounds; also a small series of the seals or stamps impressed on old English wine bottles. In the lower part are samples of a manufacture attempted to be introduced by the Aurora Company, chiefly ornamented with gold and silver, as though sprinkled over the surface. Here also may be seen a number of examples of iridescence of the finest tints, being fragments of wine bottles of the 17th century, found in the bed of the Thames.

Table Case G. This case contains, in addition to the medallion portraits by Wedgwood, already mentioned, some glass medallions by Tassie, and a few pastes by Brown and others, as well as some specimens of English engraved glass. There are also some small Byzantine and other miscellaneous specimens, which from their size are more suitable to a table case.

It should be added that, for the present, a case has been placed in this gallery, containing the following objects, viz.: (1) a bust in terra cotta of Madame Du Boccage, the French poetess, modelled by J. B. Defernex in 1766, and presented by the lady herself in the same year; (2) a plaster cast of Flaxman's great work, the shield of Achilles; (3) a model in terra cotta, and another in wax, by Michel Angelo, apparently designs for the Medici tombs in San Lorenzo, Florence, a terra-cotta model by John of Bologna—From the Buon-

arroti collection; (4) a series of wax portrait medallions, made by Burch and others, similar to those from which were produced the cameo medallions of Wedgwood, and the glass portraits by Tassie.

Over the cases are placed thirteen busts, modelled in clay by Roubiliac and presented in 1762 by Dr. Maty. They represent Stanhope, Bentley, Willoughby, Charles I., Cromwell, Barrow, Sir Hans Sloane, Ray, Newton, Shakespeare, Milton, Mead, and Foulkes.

AUGUSTUS W. FRANKS.

PRINT AND DRAWING GALLERY.

THIS gallery, which is set aside as the special exhibition-room of the Department of Prints and Drawings, forms part of the White Building, and is entered through the Glass and Ceramic Gallery. There is arranged in it for the present a selection from the extensive collection of Japanese and Chinese paintings purchased for the Museum in 1881 from Mr. William Anderson, F.R.C.S., formerly medical officer to Her Majesty's Legation, Japan.

Chinese and Japanese paintings are executed generally on silk, sometimes on paper. The material employed is exclusively water-colour, sometimes pure and sometimes opaque, and the tools brushes of various sorts and sizes.

The following are the various kinds of pictures exhibited :—

Kakémono=hanging picture, which when complete is always fitted with a border of coloured silks, arranged according to certain prescribed schemes, and with a roller at the lower end by which it is rolled up when not suspended for exhibition. The silk border is regarded as forming decoratively an essential part of every picture. As it wears out it is from time to time renewed, so that comparatively few works of the very early masters are found retaining their original borders.

Makimono=roll, that is a picture painted, so to speak, panoramically, along a number of continuous strips of paper or silk fastened together. Such rolls are often many yards in length, and seldom more than twelve or fifteen inches in depth. They are furnished with a roller at one end, and only unrolled when required for inspection.

Gaku=a picture stretched and framed in a wooden (generally lacquered) frame.

Screen picture, that is a picture designed for the decoration of a folding screen.

The Exhibition is divided into two series. The first series, comprising nos. 1-133, and consisting mainly of *kakémonos*, besides a few *makimono*s, *gakus*, and screen pictures, is shown (with the exception of the two screen pictures, 61* and 69) in the cases round the walls of the room. The second series,

comprising nos. 134-173, and consisting of drawings, either unmounted or newly mounted in the European manner (but on Japanese paper) is placed in the cases standing on the floor.

Each series is arranged in historical order, according to schools and dates of workmanship. A special Guide to the Exhibition, with introductions and explanations, has been published by the Trustees (price 2*d.*); and may be obtained of the attendant in the Glass and Ceramic Gallery. Its main divisions, as well as some of the most important individual examples, may be indicated as follows:—

FIRST SERIES.

CHINESE PAINTINGS.—Nos 1-13 are examples of old Chinese art. Painting, both sacred (*i.e.* Buddhistic) and secular, seems to have been practised in China as early as the third century A.D., and had attained a high degree of excellence under the Tang dynasty in the eighth century. The specimens exhibited are by some of the most distinguished masters who worked under the Sung, Yüen, and the earlier part of the Ming dynasties (eleventh to sixteenth centuries). Noticeable among works of sacred art are the effigies of Buddhist priests and apostles (nos. 11, 12 and 13); while no. 10 is a signally fine example of portraiture. The power of the early Chinese in representing the life of birds and plants, with a truth of observation only equalled by their swiftness and certainty of touch and handling (the latter, qualities which they prized above all others), is attested in two pictures of eagles, no. 1 by the Emperor Hwei Tsung, and no. 2 by Muh Ki; in the Cock and Chicken (no. 4), by Wang Tsuen, and the Crane Settling (no. 6), by Mi Fuh; all of the eleventh or the twelfth century; while nos. 8 and 9 are choice examples of a similar skill by artists working some 400 years later. Since the sixteenth century the art of painting has retrograded in China, and the earliest extant works of the school are also the finest.

JAPANESE PAINTINGS.—The remainder of the Exhibition consists entirely of examples of the various schools or groups into which the painters of Japan have been divided. The art was introduced into that country from China and Korea, probably in the fifth or sixth century A.D., but none of the examples here shown are of earlier date than the fifteenth century, which was the period of a great and general Renaissance or revival in the arts of Japan.

Buddhist School (nos. 14-19).—The first school or style represented is that of the painters of sacred subjects destined for the adornment of Buddhist temples. The chief examples are no. 14, a representation of a saint seated in a landscape and attended by a lion,

from the hand of Chō Densu, the most famous religious painter of Japan (1351–1427); and the three elaborately wrought and highly illuminated mystical representations, designed in a manner borrowed with slight modifications from Indian examples (nos. 15, 19, 17). These belong respectively to the fifteenth or sixteenth, the seventeenth, and the present century, and illustrate a phase of priestly art which was practised with little change of tradition from the first introduction of Buddhism into Japan until almost our own day.

Yamato-Tosa School (nos. 20–33).—This is the earliest school of Japan which departed in some degree from Chinese precedent, and developed a manner and traditions of its own. It is said to have been founded in the eleventh century, and has subsisted until the present. Its special characteristics are a greater minuteness of touch and detail (helped by the use of finer brushes) than was practised by the Chinese masters; the adoption of a very conventional treatment for the human (especially the female) face and form, and of fixed conventions in representing certain of the phenomena of nature, as clouds, &c.; together with a predilection for subjects drawn from native legendary romance, and from the life of the courtly and aristocratic classes. Especially characteristic examples are the drawings of horses by Tosa Mitsunobu and Tosa Mitsushigé (nos. 20, 21, 22); the view of a court noble's house and pleasure grounds (no. 26); the pair of falcons by Sumiyoshi Hiromasa (nos. 27, 28); and the scenes from the tenth-century romance called the *Genji Monogatari* (no. 30).

Chinese School (nos. 34–58).—The art Renaissance of Japan in the fifteenth century took in the first instance the form of a renewed enthusiasm for and imitation of the early masters of China. Compositions of Chinese landscape, illustrations of Chinese legend sacred and secular, and sketches of animals and plants in the broad and living manner of old Chinese art, have from that day to this been among the chief occupations of Japanese painters. The artists following these lines, but not enrolled in any of the academies founded by and named after individual masters, are classified as forming a Chinese School among the painters of Japan. Among the more remarkable of their works exhibited may be specified the Chinese landscape by Shiūbun (no. 34, fifteenth century); the anonymous study of a cat, plants, and insects (no. 41, seventeenth century); the birds and fishes of Tani Buncho (nos. 47, 49, early nineteenth century); the pheasant and egrets of Keisai (nos. 53, 54, nineteenth century); and the lady in an audaciously embroidered robe by Nammei (no. 57, nineteenth century).

Sesshiū School (nos. 59–61*).—Sesshiū (A.D. 1451–1527) was one of the chief leaders of the Chinese revival. He travelled in that country, and afterwards founded an academy which was called by his name. Of the works here attributed to him, the most remarkable is the landscape composition for a folding screen (no. 61*).

Kano School (nos. 62–75).—The founders of another school of art on classical Chinese lines in the fifteenth and first half of the sixteenth centuries, which continued to flourish for many generations

afterwards, were Kano Masanobu and his son Kano Motonobu. Motonobu worked chiefly in monochrome on paper, and no. 62 (Chung Li Kūan borne on the waves by a sword) is a particularly fine and characteristic example of his style. Other important works of the school are the Storm-dragon by Kano Tanyu (no. 67, seventeenth century), and the Flying Squirrel by Kano Korénobu (no. 73, late eighteenth century).

Popular School (nos. 76-86).—This school was founded towards the close of the seventeenth century by seceders from the Yamato-Tosa and Kano schools. Its great distinction is to have extended the subjects of artist representation from the somewhat narrow circle prescribed by academical and aristocratic tradition to the whole range of popular life. In this effort the popular artists were invaluable seconded by the art of the wood-engraver, and the vast majority of their designs were originally produced in order to be copied and disseminated in the form of woodcuts, plain or coloured. Of their works here exhibited, two of the most interesting are the Water-party by Hishigawa Moronobu (no. 77), and the Procession in honour of the Rice-Harvest by Hanabusa Itchō (no. 81). These were both among the earliest artists of the school, and died in the first quarter of the eighteenth century; its most energetic and famous master, Hokusai, lived from 1760 to 1849, and is represented by a powerful picture of a somewhat favourite legendary subject, the visit of the hero Tamétomo to the Island of Demons (no. 83).

Kōrin School (nos. 87-91).—Kōrin (1660-1716) was a great designer for works in lacquer, and leader in that art and industry. He was also famous as a painter, and is characteristically represented by two paintings in different styles, the beautifully coloured but oddly drawn Fording of the Tamagawa River (no. 87), and the study of poppies (no. 87*). Many years after his death his peculiar manner of work was revived by Hoitsu (about 1760-1828), who with his pupils constituted a Korin school. Their work is well exemplified in nos. 88, 90, and 91.

Shijō School (nos. 92-118).—The weak points of the academical schools of Japan in the eighteenth century were their habits of repeating accepted types and traditional compositions, and in regard to execution, attaching too much importance to calligraphic sweep and swift-ness of line. A reformer arose in the person of Maruyama Okio (born 1733), who insisted on the necessity of having recourse to nature instead of trusting to the hereditary sleight of hand acquired through long generations of practice. He had a great following, and was the founder of the specifically naturalist (known as the Shijō) school of modern Japan, which has in its turn reacted upon all the others. Particularly to be noticed among the examples of this school are the Carp by Okio himself (no. 92), the Cock by Rantokusai (no. 94), the Deer and Monkeys by Sō-sen, who was the most famous animal-painter of the school (nos. 96-99), the Tiger of Kiuhō Tōyei (no. 104), the Peafowl of Saikiōriō Yūsei (no. 105), the two slight subjects (101 and 111) by Yōsai and Hōyen, the former the best painter of

figures, and the latter of birds and plants, in the school ; and the landscapes, cranes, and peacock of Mori Ippō (nos. 114-117).

Ganku School (nos. 119-133).—This is the latest recognized academy of Japan. Its practice bears much resemblance to that of the Shijō painters, modified to some extent by recurrence to old Chinese examples. Its founder, Ganku (1749-1838), is represented by a characteristic drawing of a Tiger (no. 119), his son and follower, Gantai, by another Tiger (no. 121), while both had a hand in the monkey piece (no. 120). Other specimens of the school are the impressionist landscapes of Gantai and Bunrin (nos. 122, 125-127), the Monkeys and Grass of Chikudo (no. 130), and the Peasants at Rest of Kwazan (no. 131).

Lastly, a master who worked with great skill about the close of the last and beginning of the present century, but can be classed with no separate school, is Inagaki or Iko, whose picture of a shoal of carp swimming (no. 133), is for drawing and movement one of the finest works in the collection.

SECOND SERIES.

This series of drawings, exhibited in the show-cases on the floor of the room, contains no examples either of Chinese art or the art of the Buddhist school of Japan. It begins with a selection, occupying two cases, from a very spirited set of pictures by an unknown artist of the later *Yamato-Tosa* school, illustrating one of the most popular of Japanese legends, that of the destruction of the Shiuten Dōji (a devouring ogre) by Raikō and his companions (nos. 134-157).

Next follows a set of small natural history studies, with two designs for fans, by artists of the Chinese school of Japan (nos. 158-168) : and on the other side of the same case a set of designs for lacquered saddle-fronts by a Kano painter of the eighteenth century (nos. 169-177).

The fourth case is occupied by drawings of the Popular School, including six by the great Hokusai (nos. 178-183), and nine, in a vigorous burlesque spirit, by his still living follower Kiōsai (nos. 189-197).

The remainder of the drawings in this series all belong to the Shijō School. The fifth case is filled with a powerful series of illustrations of Calamities or Visitations (the giant Snake, the giant Eagle, Lightning, Earthquake, Hurricane, Inundation), copied from originals by the founder of the school, Okio (nos. 198-204). The remaining numbers are all drawings, chiefly of natural history—birds and flowers, or birds alone—by masters of the first half of the present century : nos. 205-222 by Hōyen and his school ; nos. 223-242 by Noda Tōmin ; nos. 243-259 by Kōyō ; nos. 260-264 by Shōshōtu Kagēmura ; and nos. 265-273 by a hand of great skill and delicacy, not identified.

SIDNEY COLVIN.

ETHNOGRAPHICAL GALLERY.

This gallery contains the ethnographical collections from various parts of the world, excepting those from China and Japan, which are placed in the Asiatic Saloon, but it includes, for want of other space, the antiquities from America.

A collection of this nature had been gradually accumulating at the Museum, where, however, it had not met with any special attention. On the death of Mr. Henry Christy, in 1865, he left by will the collections, both prehistoric and ethnographical, which he had formed, to trustees, by whom they were offered as a gift to the British Museum. From want of space this collection remained in Mr. Christy's former residence in Victoria Street, Westminster, where it could not be frequently exhibited to the public. Considerable additions were made to the collection by gift or purchase, and the whole was removed to the Museum, after the transfer of the Natural History collections to South Kensington, when it was incorporated with the series already at the Museum, and the whole rearranged in a more systematic manner.

ASIA.

The Asiatic series occupies the first compartment of the gallery, and owes its position to the contiguity of the Asiatic Saloon; otherwise it would have been more convenient, topographically, to have commenced with Africa. The arms and armour from various parts of the East occupy one side of the Room, as well as several table cases, while other objects from Asia are placed on the opposite side.

ARMS AND ARMOUR.—This series, which it has been found convenient to keep together, is chiefly derived from the bequests of John Henderson, Esq., F.S.A., and William Burges, Esq., A.R.A., and the gift of a part of the Meyrick Collection by General Meyrick.

Cases 1-3. Japanese, including a good series of helmets, and two complete suits of armour.

Case 4. Chinese, with a very fine wadded silk suit, strengthened by studs of metal.

Table Case 167. Contains Chinese and Japanese weapons.

Cases 5-14. Various oriental arms, including a helmet and other pieces of the 15th century from the Arsenal at Constantinople, and in Case 10, the helmet of Shah Abbas, dated 1625-26.

Table Cases 168, 169, and 208. Weapons, chiefly Indian, and from the Henderson Bequest.

Table Case 208. In the glazed end is a series illustrating the manufacture of shell armlets in Bengal.

NICOBAR ISLANDS.—Cases 150-152. A collection of objects made and used by the inhabitants of these islands. Presented by E. H. Man, Esq.

ANDAMAN ISLANDS.—Cases 153, 154. Personal ornaments, such as necklaces of human bones, etc.; weapons; a curious drum, cooking pots of earthenware, etc. Chiefly presented by Maurice V. Portman, Esq.

CEYLON.—Case 155. A remarkable series of painted wooden masks, used by the Devil dancers in their dances, to cure various diseases, each shape being considered effectual for some particular disease; painted pottery, etc.

KHONDS OF ORISSA.—Case 156. A curious dress, and a number of typical axes from these wild tribes, chiefly presented by Sir John Lubbock, Bart.

INDIA, BURMAH, SIAM.—Cases 157-159. The civilized products of these countries, which are far more fully illustrated in the India Museum at South Kensington.

In Case 158 is a remarkable bronze drum, used by the Karens, and possibly of ancient Chinese make; and two curious statuettes of Burmese showing the tattoo marks.

Table Cases 206, 207. Various Indian objects, chiefly personal ornaments, tobacco pipes, games, etc.

NAGAS OF ASSAM.—Case 160, and part of Table Case 207. Dresses, ornaments, and weapons of the various tribes.

WILD TRIBES OF BURMAH, ETC.—Case 161. Various objects from the Kakhyen and other wild tribes inhabiting the border land between Burmah and China; specimens from the Lepchas of Sikkim.

CENTRAL ASIA.—Case 162. Objects from Bokhara, etc., some of them collected during his travels, by Rev. H. Lansdell, D.D.

SIBERIA.—Cases 163, 164. Dresses and utensils of the Yakuts, Tungusk, and other tribes of Siberia.

AINOS.—Cases 165, 166. A series of dresses and implements used by these inhabitants of the island of Yezo, north of Japan.

In the middle of the Room is a table case containing Asiatic, and a few modern Greek and Albanian specimens of

an ornamental character, and a set of models of Siamese musical instruments, presented by H.M. the King of Siam.

ASIATIC ISLANDS.

JAVA.—Cases 15–21. This series is chiefly derived from the collection formed by the late Sir T. Stamford Raffles, and presented by the executor of his widow, the Rev. Raffles Flint.

Table Case 170. Weapons (*krises*) from Java, and in Table Case 171 are larger weapons and models from Java, as well as a series of pieces of cotton cloth illustrating the process of making *battik*.

MOLUCCAS, ETC.—Case 22. Shields, etc. Objects from Rotti, Amboyna, etc.

SUMATRA.—Case 23. Dresses and implements, including head-dresses and figures from the island of Nias, and curious carved sticks from the Battas, a cannibal tribe of Sumatra.

Table Case 172. Weapons from Sumatra, pipes of the Battas, and objects from the island of Nias.

ASIATIC ISLANDS.—Cases 144–146. Objects from some of the smaller islands of the Archipelago, viz.:—Timor, Timorlaut, Savo, Solor, Ceram, Celebes, Philippines, etc.

Table Case 203. Ornaments and weapons from the various islands.

BORNEO.—Cases 147–149. The most remarkable objects are the blowpipes (*sumpitans*) used with poisoned darts, and the skulls of captured enemies, preserved as trophies.

Table Case 204. Swords (*parang*) of an angular form, and other weapons, from Borneo, some of them in elaborately carved sheaths.

Table Case 205. Various weapons from Ceram, Solor, etc.

OCEANIA.

The collection from the black races of the Pacific, Australia and Melanesia, are arranged on the West side of the gallery, Cases 24–52, those from the brown races, Polynesia and Micronesia, on the opposite side, Cases 114–143.

The larger specimens and trophies of clubs, paddles, and spears, are placed over the cases; in most instances over those containing objects from the same islands.

AUSTRALIA.—Cases 24–26. These weapons, boomerangs, implements for throwing spears, etc., are peculiar. The greater part of the series of boomerangs is arranged on the wall over the case, where there is also a portrait of a Tasmanian, now an extinct race.

Central Case 173. A remarkable series of masks of tortoiseshell,

the largest in the form of an alligator. From the islands of Torres Straits.

Table Case 174. Stone implements and ornaments from Australia ; ornaments from the islands of Torres Straits.

NEW GUINEA.—Cases 27–33. Axes of curious forms, pottery, wigs, drums, and tobacco pipes of bamboo.

Table Case 175. Personal ornaments from New Guinea.

In the two upper ranges of cases in this section are placed the larger objects from the collection formed in the S.E. of New Guinea by H. H. Romilly, Esq.

ADMIRALTY ISLANDS.—Case 34. Large wooden bowls carved from the solid ; spears with heads formed of obsidian (volcanic glass).

NEW IRELAND AND NEW BRITAIN.—Cases 35–40. A series of wooden figures and masks, elaborately carved and painted, presented by the Duke of Bedford ; curious paddles with human heads, and statuettes cut from chalk.

Table Case 176. Ornaments from the Solomon Islands, Admiralty Islands and New Britain.

The large case in the centre of the gallery contains canoes, spears and shields, &c., from the Solomon Islands, and the spears from New Hebrides and New Caledonia.

SOLOMON ISLANDS.—Cases 41–43. Large inlaid food bowl of the King of Gaudalcanar, clubs of peculiar form, fishing apparatus, carved figures, and well-finished bows and arrows.

Over this case is a fine canoe from the Pelew Islands.

NEW HEBRIDES AND NEW CALEDONIA.—Cases 44–46. Bows and arrows, the latter neatly made, axe-heads of shell, etc. Clubs and axes with heads of jade-like stone, curious mask, etc.

Central Case 177. Models of double canoes from Fiji Islands, outrigger canoe, Admiralty Islands, and trading boat, S.E. New Guinea.

Table Case 178. Ornaments and implements from New Hebrides and New Caledonia. Stone axe-heads, ornaments made of whale teeth, and cannibal forks, from the Fiji Islands.

Fiji ISLANDS.—Cases 47–52. Glazed pottery, pillows, drinking cups, and priests' bowls of wood. The drinking bowl of King Thakumbau, cut from a solid block of wood ; large series of clubs ; bones of chiefs eaten by cannibals, placed in trunk of a tree.

A trophy of large spears from the Fiji Islands hangs over Case 42.

Passing to the other side we come to

EASTER ISLAND.—Case 114. Figures carved in hard wood, dancing paddles, breast ornaments and obsidian tools. One of the breast ornaments has a line of hieroglyphics engraved upon it.

MARQUESAS ISLANDS.—Cases 115, 116. Dancing stilts and clubs of peculiar form.

HERVEY ISLANDS.—Cases 117–120. Series of stone axes in elaborately carved wooden handles ; singular headdresses from Chain Island. A trap for catching souls from Mangaia.

Table Case 197. Small objects from the Marquesas and Hervey Islands and Tahiti.

TAHITIAN, OR SOCIETY, ISLANDS.—Cases 121–123. Dress of a mourner, brought by Captain Cook ; wooden idols, and others covered with cocoanut fibre ; stone axes in handles.

HAWAIIAN, OR SANDWICH, ISLANDS.—Cases 124–126. Very remarkable heads and helmets covered with feathers ; several feather cloaks.

Central Case 198. Model canoes from various islands of Polynesia.

TONGAN, OR FRIENDLY, ISLANDS.—Cases 127–129. Basket work of neat manufacture, clubs, pandean pipes, clubs, tapa beaters, etc.

Table Case 199. Personal ornaments and implements, chiefly from the Tongan Islands.

SAMOAN, OR NAVIGATOR'S, ISLANDS.—Case 130. Well-made mats ; spears of peculiar type ; bonnet of European form, made of tortoise-shell, sent as a present to H.M. Queen Adelaide.

SAVAGE ISLAND.—Cases 131, 132. Clubs of very peculiar shape, passing from a straight stick to a curved paddle-like blade ; beautiful feather plumes ; oviform pieces of stalactite used as missile weapons.

NEW ZEALAND.—Cases 133–140. Numerous specimens of carving ; in Case 137 four preserved tattooed heads ; cloaks of native flax (*Phormium tenax*), and one of apteryx feathers ; carved boxes in which the chiefs kept their feather ornaments ; merés, or hand-clubs, of wood, bone, and stone, as well as a number of stone axes. There is also with these an European iron axe, given by Captain Cook to the natives, and which has been preserved as a relic.

Table Case 200. Objects of jade from New Zealand, some of them of considerable historical interest in the country, and consisting of merés, or hand-clubs, axes, and *tikis* (breast ornaments).

Table Case 201 contains a very fine cloak, made of apteryx feathers ; nose flutes, earrings of jade and cachalot tooth, and three singular funnels used to feed chiefs while they are being tattooed, all from New Zealand ; also a few personal ornaments from Micronesia.

In Case 141 are a few specimens from Polynesia, of which the exact locality is not known.

MICRONESIA.—Cases 142, 143. In Case 142 is the singular armour made of cocoanut fibre, worn by the natives as a protection against the shark's teeth weapons. In Case 143 are ornaments from Strong's Island, and some very valuable specimens brought from the Pelew Islands by Captain Wilson, 1783. A fine canoe from these Islands is placed over Case 42.

AFRICA.

The specimens from Southern and Western Africa are on the West side of the Room, in Cases 53–64. Those from Northern, Eastern and Central Africa, including Madagascar, are on the opposite side, in Cases 103–113.

At the entrance to the African section is a small case containing a series of ivory carvings executed by native workmen for the Portuguese settlers in West Africa during the 16th century. It includes hunting-horns, cups, spoons, etc.

SOUTH AFRICA.—Cases 53–56. In case 53 are a few specimens of the bows, poisoned arrows, and digging sticks used by the Bushmen. The rest of this and the following cases contain the arms, implements and ornaments of the Kafir tribes.

Table Case 179. Tobacco-pipes, snuff-apparatus, and knives and personal ornaments of the Kafirs.

WEST AFRICA.—Cases 57–64. Case 57. Figures, musical instruments, etc., chiefly from Loango.

Table Case 180. Ivory carvings and weapons from West Africa.

Cases 58–60. Objects from the Fan tribe, among which may be specially noticed a cross-bow of peculiar construction (this is the only locality in Africa in which it is known); carved gourds, model canoes, hats, staves, etc., chiefly from the Niger.

Table Case 181. Missile weapons, combs, some curious symbolical messages, weights, and tobacco-pipes, from various parts of West Africa.

Cases 61–64. Objects from the Boobies of Fernando Po (primitive-looking spears, paddles, and ornaments). Carvings, cloths, etc., from Ashantee, and a remarkable carved fetish tusk.

Table Case 182. One-half of this case is occupied by armlets of ivory, bronze, and glass, as well as a number of beads used in trade with the natives.

NORTH AFRICA.—Case 103. Touarick saddle, pottery from the Riff pirates and from the Kabyles.

EGYPT.—Case 104. Pottery and various utensils, many of which formed the illustrations to Lane's "Modern Egyptians."

ABYSSINIA.—Case 105. Many of the objects in this case were brought back after the war. The two tents, though made of European stuffs, are interesting as having belonged to King Theodore, as did also the shield in the centre.

Table Case 194 contains specimens from North Africa, Egypt, and Abyssinia.

EAST AFRICA.—Case 106. Spears, shields, bows, arrows, etc., from the Arab and other tribes of this part of Africa.

EAST CENTRAL AFRICA.—Cases 107–112. Spears and shields of the various tribes of the Upper Nile, together with some curious missile weapons used by the Neam Neams. A seat formed from the branches of a tree, and a long tobacco-pipe, both bound with bands of copper, and an oblong wooden shield with copper discs, all from the Monbutts. On the floor of the case are boomerangs from the Nile tribes. In the last cases of this section are musical instruments, bows and arrows, tobacco-pipes, and headdresses.

Table Case 195. A very remarkable antique boomerang from Egypt; swords of European make, with native mounting, from Khartoum. Personal ornaments from the Upper Nile, and trumpets or

calls from the same district. The ivory tobacco-pipe of Mtesa, late King of Uganda.

Table Case 196. Swords and daggers.

MADAGASCAR.—Case 113.

AMERICA.

The antiquities from this Continent are placed on the West side of the Room, in Cases 65–83, and the ethnographical illustrations in the opposite Cases 84–102. The objects are arranged from north to south in parallel lines, so that the specimens from the southern part of America are on both sides near the door of the gallery.

NORTH AMERICA, ANCIENT.—Cases 65, 66. Arrow-heads, axes, and knives, of stone, and vases of pottery, anciently used by the Indians of North America.

Table Case 182. A series of ancient pipes, some of them of considerable antiquity, being found in the Mounds of Ohio; a few of the choicer stone implements.

WEST INDIES.—Cases 67, 68. Chiefly stone implements. A few carvings in wood; and three remarkable stone rings, the use of which is not known.

ANCIENT MEXICO.—Cases 69–75. Stone carvings, terracotta figures, and pottery vessels, from various parts of Mexico; the finest being from excavations made by Admiral Nepean in the Island of Sacrificios.

Table Case 183. Some remarkable relics from Mexico, the most important being seven specimens of mosaic, including a human skull, two wooden masks, a sacrificial knife, a calendar, a wooden stand in the form of a jaguar, and an animal's head. These are encrusted with turquoise of various colours, malachite, and shell, and the eyes are set with pyrites. Three large faces in hard stone, one of them with hieroglyphics; two wooden drums, one richly carved; figures in jade or jadeite; stone amulets and beads; an obsidian mirror; tobacco-pipes; and musical instruments.

Table Case 184. Arrow-heads, chiefly of obsidian; flakes of the same material, and the cores from which they are struck. Fine knives in chert and chalcedony; stone axes; bronze axes and bells; stamps for impressing patterns; and spindle-whorls.

Central Case 185. A selection of sculptures from Mexico. A fine sculptured figure of a divinity in jade-like stone; four alabaster vases; two horseshoe-shaped stones, believed to have been used in human sacrifices; and two interesting carvings in hard wood, brought by Mr. Boddam-Whetham from Tikal, in Guatemala.

HONDURAS AND NICARAGUA, ANCIENT.—Case 76. Among these is a considerable collection excavated and presented by Mr. F. Boyle and Mr. Jebb.

NEW GRANADA, ANCIENT.—Case 77. Vessels and figures of pottery, some of them of strange shapes; others from Chiriqui, of much neater work.

Table Case 186. Stone implements from Honduras, Venezuela, and New Granada. Stone and bronze implements from Peru.

PERU, ANCIENT.—Cases 78–82. A collection of pottery, both black and coloured, of very curious forms, and some of them decorated with considerable skill. In the corner are some wooden staves or sceptres, from the guano deposits in the Macabi Islands off the coast of Peru.

Table Case 187. Various objects found in Peruvian graves, including a large number found in 1863 at Arica, and presented by Mr. W. D. Tennant.

BRAZIL, ANCIENT.—Case 83. Stone implements from Brazil and the territory to the south.

On the other side of the door begins the modern ethnography of America.

TIERRA DEL FUEGO.—Case 84. Bows, arrows; heads of fishing spears; models of canoes, etc.

BRAZIL.—Cases 85–87. Singular trumpet from the River Uaupes; some remarkable stone axes from the River Tocantins; feather ornaments and preserved heads from the Mundurucus, on the Amazon; two shrunk heads prepared by the Jivaros Indians; blowpipes and darts with poisoned heads.

PERU.—Case 88. Some interesting specimens of pottery and other objects from the River Ucayali.

GUIANA.—Cases 89, 90. Bows and arrows, feather headdresses, magic rattle, clubs of peculiar form, blowpipes and darts, etc.

Table Case 188. Ornaments of beads, tobacco-pipes and snuff-apparatus from the River Ucayali, Peru. Ornamented reeds, maté gourds and their tubes, from Paraguay. Beads, aprons, and necklaces from Guiana. Lip and ear ornaments from the River Tocantins.

MEXICO.—Case 91. Cleverly modelled figures of natives; pottery made in Guadalajara; saddle, stirrups, &c.

NORTH AMERICA.—Cases 91, 92. Weapons, clubs, and dresses worn by the Continental Indians of North America.

Table Case 189. Tobacco-pipes and tomahawk-pipes from the Indians of North America; the rest of the case being filled with pipes of slate and wood used by Indians on the North Pacific Coast.

Central Case 190. Models of canoes from various parts of America.

NORTH PACIFIC COAST.—Cases 93–95. Fine basket work; curious headdresses; stone axes, masks, and figures used by Indians of Vancouver's Island, Nootka Sound, and the district.

Table Case 191. In one part of this case are games, combs, and carvings in ivory from the North Pacific Coast; the rest of the case is filled with knives, carvings, and tobacco-pipes of the Esquimaux.

ESQUIMAUX.—Cases 96–102. Weapons and costumes of these races.

In Case 97 are illustrations of the Arctic Expeditions ; many of the specimens are from the Barrow Collection.

Table Case 192. Various small implements used by Esquimaux.

Table Case 193. Esquimaux. The greater part of the case occupied by stone implements from Greenland.

At the entrance to the American section is a small central case filled with selected tobacco-pipes from the North American Indians.

It is proposed shortly to remove all the American antiquities into the Room adjoining, and to extend and re-arrange the ethnographical specimens from North and South America.

AUGUSTUS W. FRANKS.

DEPARTMENT OF PRINTED BOOKS.

THE Library of Printed Books consists of about 1,500,000 volumes, acquired partly by copyright—the Trustees of the British Museum having the right, dating from 1814, to a copy of every book published in the United Kingdom—partly by purchase, and partly by donation or bequest. The most important of the collections which have been presented or bequeathed are: The Old Royal Library, presented by His Majesty King George II., in the year 1757; the rare books brought together by the Rev. C. M. Cracherode, bequeathed in 1799; the library of Sir Joseph Banks, Bart., consisting principally of works on Natural History, bequeathed by him and received in 1820; the magnificent library formed by King George III. and transferred to the Museum in 1823, known as ‘The King’s Library;’ and the choice collection bequeathed by the Rt. Hon. Thomas Grenville, and added in 1847. Amongst the additions of smaller extent received by donation or bequest may be mentioned: A collection of Hebrew books, from Mr. Salomon Da Costa (1759); a large collection of books and pamphlets issued during the reign of Charles I. and the Commonwealth, formed by George Thomason, from King George III. (1762); biographical works, from the Rev. Dr. T. Birch (1766); a series of Bibles from Mr. Speaker Onslow (1768); a collection of books, from Major Arthur Edwards (1769); works on Music, from Sir John Hawkins (1778); 900 volumes relating chiefly to the classics, from Mr. Thomas Tyrwhitt (1786); a collection of biographical works, from Sir William Musgrave (1790 and 1799); works in Italian and Portuguese, from Mr. Methuen (1792); Italian topographical books from Sir Richard Colt Hoare, Bart. (1825); works on Natural History, from Major-General Hardwicke (1835); Chinese books collected by Mr. Robert Morrison, from the Secretary of State for the

Foreign Department (1846); works on Roman antiquities, from Pope Pius IX. (1865); Spanish plays, from Mr. J. R. Chorley (1867); fine examples of old Bindings, from Mr. Felix Slade (1868); books relating to Pope and to Junius, from Sir C. W. Dilke, Bart. (1872); the works of St. Thomas Aquinas, printed on vellum at Rome in 1570, from Mr. Coventry Patmore (1880); and a collection of early printed Japanese and Corean books, from Mr. E. M. Satow, H.B.M. Minister at Bangkok (1885).

In the rooms containing the Grenville and the King's Libraries, cases are arranged for the exhibition of some of the choicest objects of interest in the Library.

The selection has been made with a view, first, to place before the eyes of the visitor specimens of what are called "Block-Books," or books printed from wooden blocks—those very rare productions which immediately preceded the invention of Printing with moveable metal types, and which, in all probability, led up to it. Next, to exhibit specimens of the earliest and most remarkable productions of the art of Printing, properly so called; in Germany commencing with what is usually regarded as the first Printed Book, namely, the Bible printed at Mentz by Gutenberg and Fust, and believed to have been finished in the year 1455, although begun, no doubt, earlier. Further, to exhibit similar specimens of the productions of the Printing Press in Italy, France, the Low Countries and England.

These are followed by examples of fine and sumptuous printing; books with Illuminations, and with wood or copperplate Illustrations; books containing remarkable Autographs; examples of "Broad-sides;" books which may be regarded as Typographical and Literary Curiosities; specimens of rich, elegant and curious book-binding, arranged in chronological order so as to illustrate the history of the art; and finally by some cases exhibiting maps in relief.

The Block-Books are exhibited in Cases I. and II. in the Grenville Library.

The Block-Books were principally of a religious character, and were, no doubt, intended to aid in the instruction of the people. They were printed on one side of the leaf only,

and were executed chiefly in Holland, Flanders and Germany during the first three-quarters of the fifteenth century. The wood-cuts in some of these productions are exceedingly beautiful.

KING'S LIBRARY.

Case III. contains specimens of the earliest productions of the Printing Press in Germany, and every article exhibited deserves particular attention.

In looking at these we stand face to face with the first efforts of that marvellous art which has proved to be the most powerful engine of modern civilization, and we are astonished at the wonderful perfection which it reached in its very infancy.

The articles exhibited in this case are as follows :---

1. Bible, in Latin.—The earliest complete printed book known, commonly called the Mazarine Bible, because the copy which first attracted notice in modern times was discovered in the library of Cardinal Mazarin. Supposed to have issued from the press of Gutenberg and Fust at Mentz, about 1455. From the Library of King George III
2. A Bull of Indulgence, granted by authority of Pope Nicholas V. to those who should aid the King of Cyprus against the Turks. —Dated 1455, and probably printed at Mentz. On vellum. Described by Léon de Laborde, *Débuts de l'Imprimerie à Mayence et à Bamberg*, 1840.
3. Psalter, in Latin.—Printed at Mentz, by Fust and Schoeffer, in 1457. On vellum. The first printed Psalter; and the first book printed with a date. Bequeathed by the Right Hon. Thomas Grenville.
4. Psalter of the Benedictine use, in Latin.—Printed at Mentz, by Fust and Schoeffer, in 1459. On vellum. The second printed Psalter, and the second book with a date. From the Library of King George III.
5. Bible, in Latin.—Printed at Mentz, by Fust and Schoeffer, in 1462. On vellum. The first Bible with a date, and the first work divided by the date into two volumes. From the Library of King George III.
6. Cicero. *De Officiis*.—Printed at Mentz, by Fust and Schoeffer, in 1465. On vellum. The first edition of the first Latin classic printed, and one of the two books in which Greek type was first used. Bequeathed by the Right Hon. Thomas Grenville.

7. *Regulæ grammatices, or Grammaticæ rudimenta.* This work comprises Rules of Grammar, explained in Latin verse, with Concordances extracted from Priscianus.—Printed at Mentz, by Johann Fust, in 1468. From the Library of King George III.
8. *Clement V. Constitutiones.*—Printed at Mentz, by Peter Schoeffer, in 1471. On vellum.

It is not necessary here to enlarge upon the rival pretensions of Holland and Germany for the honour of the invention of Printing. During three centuries the claims of Haarlem and Mentz have been debated with much acrimony, but hitherto without any decisive result.

It is remarkable that not a single book or document bears the name of Gutenberg as the Printer; but there is abundant evidence that he brought the art to its perfection, and was in partnership with Fust, the rich goldsmith who furnished the money for the enterprise. After the production of the Mazarine Bible the partnership was dissolved, and then the names of Fust and Schoeffer appear as the Printers.

In Case IV. are exhibited further specimens of the early productions of the Printing Press in Germany. Attention is directed to the following :—

1. *Bible in Latin.*—Printed at Bamberg by Albrecht Pfister, about 1460. From the Library of King George III.
2. *Missale Ordinis S. Benedicti.*—Commonly called the Bamberg Missal; printed there by Johann Sensenschmidt in 1481. On vellum. From the Library of King George III.
3. *St. John Chrysostom. In Psalmum Miserere.*—Printed at Cologne, by Ulrich Zell, in 1466. The earliest book known to have been printed by Ulrich Zell with a date. From the Library of King George III.
8. *Bible, in German.*—Printed at Nuremberg by Anton Koburger in 1483. From the Library of King George III.

In Case V. the series of early German books is continued, and the following early productions of the Press in the Low Countries are also shown, viz.—

5. *Pontanus de Roma. Singularia in causis criminalibus.*—Printed in the Low Countries, probably at Haarlem, about 1470. From the Old Royal Collection.

6. *La Controversie de Noblesse*. A translation of a Latin work of Bonus Accursius, by J. Mielot.—Printed at Bruges, by Colard Mansion, about 1475.
7. *St. Bonaventura. Sermones de Tempore et de Sanctis*.—Printed at Zwolle, in Overijssel, Netherlands, in 1479. The first book printed at Zwolle. Archbishop Cranmer's copy, from the Old Royal Collection.
8. *Reynaert die Vos*.—Printed at Gouda, by Gerard Leeu, in 1479. The first edition of Reynard the Fox in any language. Bequeathed by the Right Hon. Thomas Grenville.
9. *Dyalogus creaturarum*.—Printed at Gouda, by Gerard Leeu, in 1480. With woodcuts. The first edition of this work. Bequeathed by the Right Hon. Thomas Grenville.
10. *Otto von Passau. De boec des Gulden Throens of der xxiii ouden*.—Printed at Haarlem, in 1484.
12. *Cronycles of the Reame of England*.—Printed at Antwerp by Gerard Leeu in 1493. Bequeathed by the Right Hon. Thomas Grenville.

In Case VI. are shown some of the earliest productions of the Printing Press in Italy. The following are of remarkable interest :—

1. *Lactantius. Opera*.—Printed in the Monastery of Subiaco, near Rome, by Sweynheym and Pannartz, in 1465. The first book printed in Italy with a date. Bequeathed by the Rev. C. M. Cracherode.
2. *Livy*.—Printed at Rome, by Sweynheym and Pannartz, about 1469. The only copy known on vellum. This copy belonged to Pope Alexander VI., who was at one time Abbot of the Monastery of Subiaco, where the above-named printers first took up their abode, and introduced the art of printing into Italy. It has the arms of the Borgia family emblazoned on the first page. Bequeathed by the Right Hon. Thomas Grenville.
5. *Dante. Divina Comedia*.—Printed at Foligno, by Johann Numeister, in 1472. The first edition of this work. From the Library of King George III.
7. *Lascaris. Greek Grammar*.—Printed at Milan by Dionisio Paravisini, in 1476. The first edition of the first book printed in Greek characters. Bequeathed by the Rev. C. M. Cracherode.
13. *Virgil*.—Printed at Venice by Aldus, in 1501. The first book printed in Italic types, and the earliest attempt to produce cheap books by compressing the matter into a small space, and reducing the size of the page. Bequeathed by the Right Hon. Thomas Grenville.

In Case VII. this series is continued, with the addition of specimens of early printing in France ; for example :—

7. Gasparinus Barzizius. *Liber Epistolarum*.—Printed at the Sorbonne in Paris, by Ulrich Gering, Michael Friburger, and Martin Crantz, in 1470. The first book printed in France.
8. *L'Art et Science de Rhétorique*.—Printed at Paris by Antoine Verard, in 1493. Henry VII.'s copy, on vellum. From the Old Royal Collection.
11. *Les Quatre Filz Aymon*.—Printed at Lyons about 1480. From the Old Royal Collection.
15. *Missale secundum usum Ecclesie Sarisburiensis*.—Printed at Rouen, by Martin Morin, in 1492.
16. *Missale secundum usum Ecclesie Sarisburiensis*.—Printed at Rouen, by Martin Morin, in 1497. On vellum. This copy belonged to Cardinal Pole.

In Case VIII. are shown specimens of the earliest productions of the Printing Press in England ; together with specimens of the books printed abroad by William Caxton, the first English Printer, before he introduced the art into England. Caxton, who was born in 1422, and in 1438 was apprenticed to Robert Large, Mercer of the City of London, appears to have removed into Flanders about 1441, when his master Large died. He became a merchant at Bruges, and was so successful in his business that he was made "Governor of the English Nation abroad." Afterwards he entered into the service of Margaret, Duchess of Burgundy. According to Mr. Blades, his latest and best biographer, he learned the art of printing from Colard Mansion, at Bruges, about the year 1474. The first book printed by Caxton, which is also the first book printed in English, is No. 3 in this Case :

3. Le Fevre. *The Recuyell of the Historyes of Troye*.—Printed probably at Bruges, by Caxton, about 1474. The first book printed in English. From the Library of King George III.

Caxton printed also the original French of this work :

2. Le Fevre. *Le Recueil des Histoires de Troyes*.—Printed probably at Bruges, by Caxton, about 1476.

4. The Game and Play of the Chesse.—Printed by Caxton. The first edition of this work, and for a long time supposed to have been the first book printed in England; but now considered to have been printed at Bruges in 1475–1476. Bequeathed by the Right Hon. Thomas Grenville.

About the year 1476, or early in 1477, Caxton came to England and settled down as a Printer, at Westminster, within the precincts of the Abbey. Here he printed the first book that ever issued from the Press in England, No. 5:

“The dictes or Sayengis of the philosophhres enprynted by me William Caxton at Westmestre the yere of our lorde M.CCCC.LXXVII.”

Attention is also particularly directed to the following books in this Case:—

6. A Book of the Chesse moralysed.—Printed by Caxton in Westminster Abbey, about 1480. The second edition of the Game and Play of the Chesse. The first book printed in England with woodcuts. From the Library of King George III.
7. Chaucer. The book of the Tales of Cauntyrbury.—Printed by Caxton in Westminster Abbey, about 1477–78. The first edition of this work. From the library of King George III.
8. Æsop. The subtyl historyes and Fables of Esope.—Printed by Caxton, in Westminster Abbey, in 1484. With woodcuts. The first English version of these Fables.
9. St. Bonaventura. Speculum Vitæ Christi. Second edition.—Printed by William Caxton, at Westminster, about 1488. On vellum. The copy of the *Doctrinal of Sapyence*, 1489, in the Royal Library at Windsor Castle, is the only other book known to have been printed by Caxton on vellum.
11. Bartholomæus de Glanvilla. De Proprietatibus Rerum. Translated into English by John Trevisa.—Printed by Wynkyn de Worde, at Westminster, about 1495. The first book printed on paper of English manufacture, made at Hertford by John Tate; the first paper-mill having been set up there in the reign of Henry VII. Bequeathed by the Right Hon. Sir Joseph Banks.
15. St. Jerome. Expositio in Simbolum Apostolorum. Oxonie, 1468.—Upon the strength of this date, the honour of printing the first book in England has been by some denied to Caxton, and claimed for Oxford. The date, however, is a typographical error for 1478. From the Library of King George III.
18. The Book of St. Albans. “The Bokys of Haukyng and Huntynge, and also of Cootarmuris.”—Written partly by Dame Juliana Barnes, or Berners. Printed in St. Albans Abbey in 1486. This is the finest copy known of this very rare book. Bequeathed by the Right Hon. Thomas Grenville.

In Case IX., containing specimens of fine and sumptuous printing, attention is called to the following:—

2. Petrarch. *Sonetti e Canzoni*.—Printed at Venice by Aldus in 1501. On vellum. The first Italian book printed in Italic type. This copy formerly belonged to Isabella d'Este, who married Gian-Francesco Gonzaga, Marquis of Mantua. He arms are emblazoned on the lower margin of the first page of this volume. Bequeathed by the Rev. C. M. Cracherode.
3. Horace.—First Aldine edition, printed at Venice in 1501. On vellum. Bequeathed by the Right Hon. Thomas Grenville.
4. Dante. *Terze Rime*.—Printed at Venice by Aldus in 1502. On vellum. This is believed to be the first book in which Aldus employed the device of the anchor. Bequeathed by the Right Hon. Thomas Grenville.
6. A Book of Prayers supposed to have been printed for the private use of the Emperor Maximilian I., by Johann Schönsperger, at Augsburg, in 1514. The only known copy printed on vellum.
7. Tewrdannck.—An allegorical Poem, in German, written by Melchior Pfintzing, on occasion of the marriage of the Emperor Maximilian I. with Mary of Burgundy. On vellum. Printed by Johann Schönsperger at Nuremberg in 1517. Many eminent printers have declared this magnificent volume to be a xylographic production. It was, however, printed from moveable metal types, and all the ornaments, initials, and flourishes were engraved either on wood or lead, and skilfully adjusted in the text. Bequeathed by the Right Hon. Thomas Grenville.
17. Bourassé. *La Touraine*.—Printed at Tours by Mame, in 1855. This work gained the gold medal at the Paris Exhibition of 1855; it cost in its production upwards of 150,000*f*. (6000*l*).

In Case X. some of the Illuminations are very beautiful as, for example, the following:—

6. Virgil.—Printed at Venice by Aldus, in 1501. This copy on vellum belonged to the Gonzaga family, and has the autographs of the two Cardinals, Ippolito and Ercole, as well as that of Vincenzo Gonzaga, Duke of Mantua. Bequeathed by the Rev. C. M. Cracherode.
7. Martial. *Epigrammata*.—Printed at Venice by Aldus in 1501. On vellum. From the Library of King George III.
10. Hours for the use of the diocese of Paris.—On vellum. Printed at Paris by P. Pigouchet, about 1488.
12. Boccaccio. *Des nobles et cleres femmes*.—Printed at Paris by Antoine Verard, in 1493. Henry VII.'s copy, on vellum. From the Old Royal Collection.

In Case XI., containing specimens of Illustrations on wood and copper-plate, attention is called to the following:—

3. Bettini. *El monte Sancto di Dio*.—Printed at Florence by Niccolo di Lorenzo, 1477. The first book illustrated with copper-plate engravings. Bequeathed by the Right Hon. Thomas Grenville.
5. Breydenbach. *Opus transmarinæ peregrinationis ad sepulchrum dominicum in Jherusalem*. [Pilgrimage to the Holy Land].—Printed at Mentz, in 1486. On vellum. One of the earliest books of travel printed, and the first illustrated with folding views. From the Library of King George III.
6. Dürer. *Epitome in Divæ Parthenices Mariæ historiam ab Alberto Durero per figuras digestam; cum versibus Chelidonii*.—Printed by Albrecht Dürer at Nuremberg in 1511. From the Library of King George III.
9. Holbein. *Historiarum Veteris Testamenti Icones*.—Printed at Lyons in 1539. The second edition of Holbein's Bible cuts.
11. Map of Cambridge, engraved by Richard Lyne, in Caius' *Historia Cantabrigiensis Academix*. London, 1574.—A presentation copy of the book from John Parker, son of Archbishop Parker, to James I. From the Old Royal Collection.
12. The Procession at the Obsequies of Sir Philip Sydney, drawn and invented by T. L[ant], Gent., servant to the said honourable Knight, and engraven on copper by D. T. De Bry, in the city of London, 1587.—Intended to form a long roll. The only perfect copy known. Bequeathed by Miss Banks.

In Case XII. are numerous books containing Autographs of distinguished or remarkable persons, as, for instance: Lord Bacon; Michelangelo; Calvin; Lord Burghley; Queen Katharine Parr; Martin Luther; Melanchthon; Milton; Sir Isaac Newton; George Washington, etc. In this case are also contained some remarkable Broadsides, which deserve particular attention, viz.:

22. Copy of the Indulgence issued by Pope Leo X. for the rebuilding of St. Peter's at Rome, 1517. On vellum. This Indulgence was sold by Tetzels and Samson, as Sub-Commissioners under Albert, Archbishop of Mentz and Magdeburg; a proceeding which called forth the indignant remonstrance of Martin Luther, and is regarded as the commencement of the Reformation.
23. The Ninety-five Theses or Propositions, against the Doctrine

of Indulgences and other points, which Luther, on the 31st October, 1517, posted on the doors of the church of Wittemberg, and upon which he challenged all the world to dispute with him in the University.

24. Luther's Appeal to a General Council against the proceedings commenced against him at Rome and elsewhere by order of the Pope.—Dated Nov. 28, 1518.
25. Order of the Council of State, appointing Oliver Cromwell Lord Protector.—Dated December 16, 1653.
26. Proclamation by King Charles II., ordering the suppression of the "Defensio pro Populo Anglicano," and of the "Iconoclastes," by Milton, who is therein stated to have fled from justice.—Dated Aug. 13, 1660.
27. Proclamation issued by the Lords Justices, dated September 15th, 1714, offering £100 000 for the apprehension of the Pretender, Prince James, should he attempt to land in England.
28. Proclamation of Prince Charles Edward, styling himself Prince of Wales, offering £30,000 for the apprehension of King George II., who is therein styled the Elector of Hanover: "Given in our Camp of Kinlocheill, August the 22d, 1745."

In Case XIII., containing Typographical and Literary Curiosities, the visitor may chiefly notice the following :—

1. Columbus. *Epistola Christofori Colom: cui etas nostra multum debet: de Insulis Indie supra Gangem nuper inuentis.*—Printed at Rome by Eucharius Argenteus [Silber], in 1493. This celebrated letter of Columbus, written eight months after his discoveries, and translated into Latin by Leander de Cosco, is the first printed document relative to America. Bequeathed by the Right Hon. Thomas Grenville.
7. Henry VIII., King of England. *Assertio Septem Sacramentorum.* Printed by Pynson, at London, in 1521.—The first edition of the work for which Pope Leo X. conferred upon Henry the title of "Defender of the Faith." From the Old Royal Collection.
9. The Great Bible, April, 1540.—On vellum. This is called the second edition of Cranmer's Bible, but is the first revised by him, and having his preface. The arms of Cromwell, Earl of Essex, which were inserted in the title-page of the first edition (1539), were cut out after his execution. Presentation copy to Henry VIII., as is shown by the following MS. inscription on the reverse of the fly-leaf:—"This Booke is presented unto your most excellent highnesse by youre louing, faithfull, and obedient Subject and daylye Oratour, Anthoyne Marler, of London, Haberdassher." Described in Anderson's *Annals of the English Bible*, vol. ii. pp. 131 and 142. From the Old Royal Collection.
12. The Book of Common Prayer. London, E. Whitchurche,

March 7th, 1549.—First edition of the first Reformed Prayer Book of King Edward VI.

17. Shakespeare. *Romeo and Juliet*. London, 1597.—First edition. Bequeathed by David Garrick.

18. Shakespeare. *King Lear*. London, 1608.—First edition.

20. Mr. William Shakespeare's Comedies, Histories, and Tragedies. Printed by Isaac Jaggard and Edward Blount, London, 1623. The first collected edition of Shakespeare's Plays. With dedication to William, Earl of Pembroke, and Philip, Earl of Montgomery, signed by John Heminge and Henry Condell, the editors, and two of the principal actors of Shakespeare's plays. The portrait is by Martin Droeshout, and the lines facing it are by Ben Jonson. Facsimiles of the original bequeathed by the Rev. C. M. Cracherode.

23. Milton. *Paradise Lost*. London, 1667.—First edition. Bequeathed by the Right Hon. Thomas Grenville.

25. Defoe. *Robinson Crusoe*. London, April, 1719.—The first edition.

In Case XIV. are shown some beautiful specimens of Japanese block engraving in colours.

Among the examples of Bookbinding contained in Cases XV.—XVIII. the following are very beautiful specimens of the art:—

Rainerius de Pisis. *Pantheologia*. Printed by Bertholdus, Basle, about 1475.—German stamped leather binding of the 15th century.

Witichindi *Saxonis libri III*. Printed at Basle, in 1532.—A specimen of Grolier binding. Bequeathed by the Rev. C. M. Cracherode.

Opus eximium de vera differentia Regiæ potestatis et ecclesiasticæ. London, 1534.—Henry VIII.'s copy, on vellum. From the Old Royal Collection.

Macchiavelli. *Il Principe*. Printed by Aldus, at Venice, in 1540.—A specimen of Grolier binding. Bequeathed by the Rev. C. M. Cracherode.

Petri Bembi Cardinalis *Historia Veneta*. Venetiis, 1551.—French binding of the 16th century; with the arms of Henry II. of France, and the monogram and devices of the King and Diana of Poitiers. Bequeathed by the Right Hon. Thomas Grenville.

Petri Bembi Cardinalis *Historia Veneta*. Venetiis, 1551.—English binding of the 16th century; with the arms of Edward VI. From the Old Royal Collection.

Plato. *Convivium*. Paris, 1543. — Bound for Robert Dudley, Earl of Leicester, whose crest is stamped on the cover of the volume. From the Old Royal Collection.

Mascher. *Il fiore della Retorica*. Venice, 1560.—Bound for Queen Elizabeth, to whom the book is dedicated. From the Old Royal Collection.

Matthew of Westminster. *Flores Historiarum*. Londini, 1570.—English binding of the 16th century. Presented to Queen Elizabeth by Archbishop Parker. Bequeathed by the Rev. C. M. Cracherode.

Archbishop Parker. *De Antiquitate Britannicæ Ecclesiæ*. London, 1572.—The first book privately printed in England. Presentation copy from the author to Queen Elizabeth, bound in green velvet richly embroidered. From the Old Royal Collection.

Breviarium Romanum. Paris, 1588. French binding of the 16th century. Bound by Nicolas Eve.

The Bible. Cambridge, 1674.—Bound in embroidered velvet for King James II.

In Case XXII. are shown specimens of early printed Music, among which are the following :—

1. *Collectorium super Magnificat*, by Jean Charlier de Gerson. Printed at Esslingen, by Courad Fyner, in 1473. The first book containing printed musical notes. The notes are printed from punches, the lines of the stave being left blank, to be filled in by hand. From the Library of King George III.
4. *Musices Opusculum*, by Nicolaus Burtius, printed at Bologna by Ugo de Rugeriis, in 1487. The earliest book containing music printed from blocks. Bequeathed by the Right Hon. Thomas Grenville.
7. *The Polychronicon* of Ralph Higden, translated into English by John de Trevisa, and printed at London by Wynkyn de Worde, in 1495. The first book printed in England containing musical notes. From the Library of King George III.
11. *Misse Petri de la Rue*. Printed at Venice by Octaviano Petrucci in 1503. One of the earliest books printed by Petrucci, who is generally considered to have invented moveable music-types.
13. *Melopoiae sive Harmoniae Tetracenticae*, by P. Tritonius. Printed at Augsburg by Erhardt Oeglin, in 1507. This is said to be the first music printed by a single impression.
16. *The Bass and part of the Treble part of a collection of 20 English Songs* by Cornysh, Taverner, Cowper, Fayrfax, and others. Printed at London by Wynkyn de Worde, in 1530. The earliest collection of music printed in England.
24. *Canzonette da diversi musici, con l'Intavolatura del cimbalo*

et del liuto, edited by Simone Verovio. Printed at Rome in 1591. One of the earliest books of engraved music.

The following objects exhibited in this room are also worthy of notice:—

The first number of the *Times* newspaper, dated 1st January, 1788.

Official Duplicate of the Proclamation of the Emancipation of the Slaves in the United States, Jan. 1st, 1863, with the autograph signature of President Abraham Lincoln, and counter-signed by Mr. Secretary Seward. Presented by Charles G. Leland, Esq.

GEORGE BULLEN.

[Guide to the Books exhibited in the King's Library, &c., 1*d.*]

MAPS.

Case XXI. contains on the obverse side, the latest official Maps of Turkestan, South-Eastern Europe, and Burma, together with a Facsimile of General Gordon's Map of the route between Suakim and Berber; on the reverse side, specimens of Modern Government Surveys.

On the reverse side of Case XXII. will be found three maps of the World by Ptolemy, dated 1478, 1482, and 1508, together with two early specimens of map engraving on copper and wood.

Case XXIII. contains a fac-simile by the Rev. F. T. Havergal (1869), of the ancient Mappa Mundi, drawn by R. de Haldingham in about 1300, which is preserved in Hereford Cathedral, and which is commonly known as the "Hereford Map."

Case XXIV. contains a relief map of Palestine; and XXV. a relief map of Mont Blanc.

In Case XXVI. will be found a large relief map of the Western Alps; and in Cases XXVII. and XXVIII. relief maps in metal of Mounts Vesuvius and Etna respectively.

On the floor stands a handsome celestial globe, by Coronelli, dated Paris, 1693, which was lately presented to the trustees by A. V. Newton, Esq. The constellations in this globe, which measures 4 feet in diameter, are designed and engraved with great skill.

ROBERT K. DOUGLAS.

DEPARTMENT OF MANUSCRIPTS.

THE Collections of this Department have been formed partly by the acquisition of private libraries and partly by purchases and donations accumulated from year to year. The Manuscripts of Sir Robert Cotton, of Edward Harley, Earl of Oxford, and of Sir Hans Sloane, were among the first collections brought together by the Act of Parliament of 1753, to which the British Museum owes its origin. The other collections are : The Old Royal MSS. (incorporated with the early collections in 1757), the King's MSS., collected by George III.; the Birch MSS., of the Rev. Thomas Birch, D.D.; the Lansdowne MSS., of William Petty, Marquess of Lansdowne; the Arundel MSS., of Thomas Howard, 14th Earl of Arundel; the Burney MSS., of the Rev. Charles Burney, D.D.; the Hargrave MSS., of Francis Hargrave, Q.C.; the Egerton MSS., of Francis Egerton, Earl of Bridgewater, augmented by purchases made from funds bequeathed by the Earl and by Charles Long, Lord Farnborough; the Stowe MSS., of the Marquess of Buckingham; and the Additional MSS., the largest of all the collections, purchased from the annual parliamentary grant or acquired by donation or bequest. The Department contains upwards of 50,000 volumes, of which more than 8,500 are written in Oriental languages; 50,000 charters and rolls; nearly 10,000 detached seals and casts of seals; and upwards of 100 ancient Greek, Coptic, and Latin papyri.

A selection of MSS. in bindings of various ages is placed in the King's Library by the side of the specimens of binding of printed books; and before entering the Saloon the visitor meets with a selection of Illuminated MSS. exhibited in standing Cases at the South end of the King's Library. The latter are arranged in chronological order, showing the progress of the different Schools from the tenth to the sixteenth century.

THE MANUSCRIPT SALOON.

This room, in which are exhibited specimens of Ancient and Illuminated Manuscripts, Autograph Letters, Charters, and Seals, is lined with bookcases, containing on the right, or south side, the Harleian MSS., on the left the Lansdowne and Old Royal collections, and on the east side the Cottonian Library. In the galleries above are deposited the Sloane MSS. and a portion of the Additional MSS.

On entering the room from the King's Library are two table-cases, in which are displayed impressions of royal, ecclesiastical, monastic, and baronial Seals; the greater number being attached to original documents.

The West Table contains a complete set of impressions of the Great Seals of English Sovereigns, from Edward the Confessor to Queen Victoria.

The East Table contains, in its several compartments, seals: (*a*) of ecclesiastical dignitaries, chiefly Archbishops and Bishops of different sees of England and Wales, from the close of the eleventh to the eighteenth century; (*b*) of Abbots and Abbeys of England; and (*c, d,*) of Nobles, Knights, and Ladies of rank, from the eleventh to the sixteenth century.

The following Deeds and Papyri are exhibited in frames attached to the wainscot, behind the two table-cases of Seals:—

On the West Side.—(1.) Instrument, in Latin, on papyrus, measuring $8\frac{1}{2}$ feet by 1 foot, containing a deed of sale of property in Rimini; dated at Ravenna in the year 572. (2, 3.) Photographs of two copies of the MAGNA CHARTA of King John, A.D. 1215, preserved in the Museum collection. (4.) Passport, on papyrus, granted by the Governor of Egypt in A.D. 750. (5.) Act constituting a municipal council for the city of Cologne, in 1396; with the seals of the various guilds. (6.) Original Bull of Pope Leo X., conferring on King Henry VIII. the title of Defender of the Faith, A.D. 1521.

On the East Side.—A series of Papyri, four in Coptic and one in Greek, relating to the monastery of St. Phoebammon, near Hermonthis in Egypt; of the eighth and ninth centuries.

In the centre of the room are four cases (A—D), in which is arranged a series of MSS. in Greek, Latin, and modern languages, in illustration of the progress of writing, from the first century B.C. to the fifteenth century of our era.

In Case A are exhibited Greek MSS., among which are : a fragment of Homer's *Iliad*, bk. xviii., written on papyrus in the first century B.C. ; a fragment of an oration of Hyperides, of the same period ; a leaf of a *palimpsest* MS., in which the text of Homer, written in the sixth century, has been erased to give place to a theological treatise in Syriac, of the ninth century ; a Greek-Latin Glossary, written in the west of Europe in the seventh century ; and various MSS., in minuscules or small characters, dating from the ninth to the fifteenth century.

In Case B (the large central case) are MSS. in Latin and modern languages, beginning with volumes written in uncials or large letters, dating from the sixth or seventh century. These are followed by specimens illustrating the handwriting of various nations of Western Europe at different periods, from the eighth to the thirteenth century, supplemented by a few large books of later date.

In Case C are arranged MSS. of the twelfth—fifteenth centuries ; in continuation of the series in Case B.

In Case D are MSS. in Anglo-Saxon and English, from the tenth to the fifteenth century, comprising the Poem of Beowulf, the Anglo-Saxon Chronicle, the "Ayenbite of Inwyt," Piers Plowman, Wyclif-fite MSS., the works of Chaucer, Oocleve, Gower, and Lydgate, &c.

On the eastern side of the Room are two cases, in one of which (Case E) are exhibited early MSS. in various Oriental languages ; and in the other (Case F) later specimens of Oriental writing on various materials, and finely written and ornamented books.

At the angles of the Room are placed four upright glazed cases, in which are exhibited early Biblical manuscripts.

Case G.—(1.) A volume of the *CODEx ALEXANDRINUS*, which contains the Greek text of the Holy Scriptures, written in uncial letters on very thin vellum of the fifth century. The Codex is bound in four volumes, and was presented to Charles I. by Cyril, Patriarch of Constantinople. (2.) The Books of Genesis and Exodus, according to the Peshito or Syriac version ; written in the year 464, and believed to be the earliest *dated* MS. extant of any entire books of the Scriptures.

Case H.—The Bible, in the Vulgate Latin text, as revised by Alcuin, Abbat of Tours, by command of Charlemagne, between the years 796 and 800. The present copy was probably written about

the year 840; and is ornamented with large miniatures and initial letters.

Case I.—The Bible in English of the earlier Wycliffite version. Belonged to Thomas of Woodstock, Duke of Gloucester, youngest son of Edward III., who was put to death in the year 1397.

Case K.—A double roll containing the Pentateuch in Hebrew, written on goat-skin in the fourteenth century.

Against the pilasters are placed frames containing :—

1. Photograph of a deed, preserved in the Department, whereby “William Shakespeare, of Stratford-upon-Avon, Gentleman,” and others mortgage a house within the precincts of the Blackfriars, London; dated 11 March, 1613, and having Shakespeare’s signature affixed.]

2. A document in the handwriting of the poet Edmund Spenser.

3. The original Articles of Agreement for the sale of the copyright of the “Paradise Lost,” in 1667; with the signature and seal of John Milton.

4. A sketch-plan of the Battle of Aboukir; drawn by Lord Nelson in 1803.

5. Enumeration of the British cavalry at Waterloo, in the handwriting of the Duke of Wellington.

6. Imperial decree of the Emperor of China, conferring on General (then Major) Charles George Gordon an order of merit and a sum of money for his services in the Tai Ping Rebellion, in 1863; with a map of operations round Soochow, in 1862–1864, drawn by General Gordon.

At the southern end of the Room are two Tables, to which are attached frames containing a series of historical and literary papers and autographs, viz. :—

Table L.—Articles for the education of Henry VI., 1432; letter of Perkin Warbeck; declaration of Bishops of the Church of England, recognizing the jurisdiction of Christian Princes in ecclesiastical matters, 1538; letter of Edward VI. and his Council confirming the use of the Book of Common Prayer, 1549; proclamation of Queen Elizabeth; letters of James I., Henry, Prince of Wales, and Arabella Stuart; papers of Charles I. in connection with the arrest of the Five Members; letters of Charles I. and Queen Henrietta Maria; letter of Oliver Cromwell to his wife; letter of Richard Cromwell, referring to his debts; speech of Charles II. to parliament; letter and papers of William III. at the period of the Revolution, 1688–9; letters of William Prynne, Algernon Sydney, John Grahame of Claverhouse, Gilbert Burnet, Bishop of Salisbury, Robert Harley, Earl of Oxford, Sarah, Duchess of Marlborough; letter of John Wilkes, and “Dedication to the English Nation” of the “Letters of Junius.”

Table M.—Letters or autographs of William Camden, Dr. Donne, Jeremy Taylor, Samuel Pepys, Richard Baxter, George Fox, John Wesley, George Whitefield; Samuel Richardson, Laurence Sterne, Dr. Samuel Johnson, James Boswell, Oliver Goldsmith; David Garrick, Edmund Kean, J. P. Kemble, Mrs. Sarah Siddons; John Flaxman, David Wilkie, J. M. W. Turner; Thomas Gray, Robert Burns, John Keats, P. B. Shelley; William Wordsworth, Robert Southey, S. T. Coleridge, Charles Lamb; Sydney Smith, Thomas Hood, Theodore Hook, Lord Lytton, and Charles Dickens; G. F. Handel, L. von Beethoven, F. J. Haydn, Franz Schubert, J. B. Mendelssohn; J. W. von Goethe, and J. C. F. von Schiller.

Advancing towards the Grenville Room the visitor has on his left hand a series of English and Foreign Charters in glazed frames, including a selection from the Anglo-Saxon Charters, of which as many as one hundred and eighty are preserved in the Department*; and a photograph of the original Articles of Liberties demanded by the Barons of King John, which formed the foundation of Magna Charta, A.D. 1215, the original of which is preserved in the Department.

Adjoining the above are large frames, in which are enclosed a collection of books and papers containing autograph works of inscriptions. Among them are:—

Specimens of calligraphy, or copy-books, written in their youth by Edward VI., the Princess, afterwards Queen, Elizabeth, and Charles I. when Prince. A manual of prayers, having on the margins some lines in the handwriting of Lady Jane Grey, and said to have been used by her on the scaffold, 12 February, 1554. The original draft of the will of Mary, Queen of Scots, with corrections and additions in her hand; dated 1577. The Basilikon Doron, or Book of the Institution of a Prince, written by James I. for the instruction of his son, Prince Henry; wholly in the King's autograph. Note-book of Sir Francis Bacon; 1608. Notes by Lionardo da Vinci; 1508. The original manuscript of the tragedy of "Torismondo," by Torquato Tasso. Ben Jonson's "Masque of Queenes," represented at Whitehall in 1609. The "Percy" Ballad-book; 17th century. A Bible which belonged to John Milton, and in which are entered, in his hand, memoranda of the births, *etc.*, of himself and members of his family. An original diary, kept by John Locke in 1679. A memorandum-book, found on the person of the Duke of Monmouth after the battle of Sedgmoor, 1685. A volume of the original draft of the translation of Homer's Iliad and Odyssey, by Alexander Pope. The corrected draft of the "Sentimental Journey," by Laurence Sterne. A volume of the writings of Frederic

* The greater number are printed in photographic facsimile, in four volumes, entitled, "Ancient Charters in the British Museum," 1873-1878.

the Great, King of Prussia. A Dialogue, written by Jean Jacques Rousseau. Autobiography of Robert Burns, in the form of a letter; 1787. "Childe Harold," by Lord Byron. The autograph of "Kenilworth," by Sir Walter Scott. A leaf of the rough autograph draft of the concluding chapter of Lord Macaulay's History of England.

On the opposite side at the entrance to the Grenville Room is a series of autograph letters, which are displayed in glazed cases, arranged in the following order:—

Letters of English and Foreign Eminent Men, from the sixteenth to the nineteenth century, among whom are: Luther, Calvin, Melancthon, Erasmus, Cranmer, Sir T. More, Drake, Raleigh, Sidney, Bacon, Prince Rupert, Clarendon, Sir Isaac Newton; Michael Angelo, Albert Dürer, Rubens, Rembrandt, Van Dyck, Galileo; Molière, Voltaire; Dryden, Swift, Addison, Steele, Pope; Washington; Napoleon I.

Autographs of English Sovereigns, from Richard II. to Queen Victoria.

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E. MAUNDE THOMPSON.

[Guide to the Autograph Letters, Manuscripts, Charters, and Seals exhibited in the Department of MSS. and in the King's Library, 3d.]

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Three other editions of this Block-Book are exhibited.

7. The Book of Canticles.—Block-book. Some copies of this edition have a Dutch inscription at the head of the first leaf. This copy has the inscription. See Ottley, *History of Engraving*, vol. i. p. 139.

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8. German Almanack, by Magister Johann von Kunsperck, *i. e.* Johann Müller, called Regiomontanus.—Block-book, produced at the press of the celebrated astronomer Regiomontanus, at Nuremberg, about 1474. Supposed to be the earliest printed almanack. Described in Panzer's *Annalen*, i. p. 76.
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GEORGE BULLEN.

At the entrance to the Grenville Room is a statue of Shakespeare, by Roubilliac.

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